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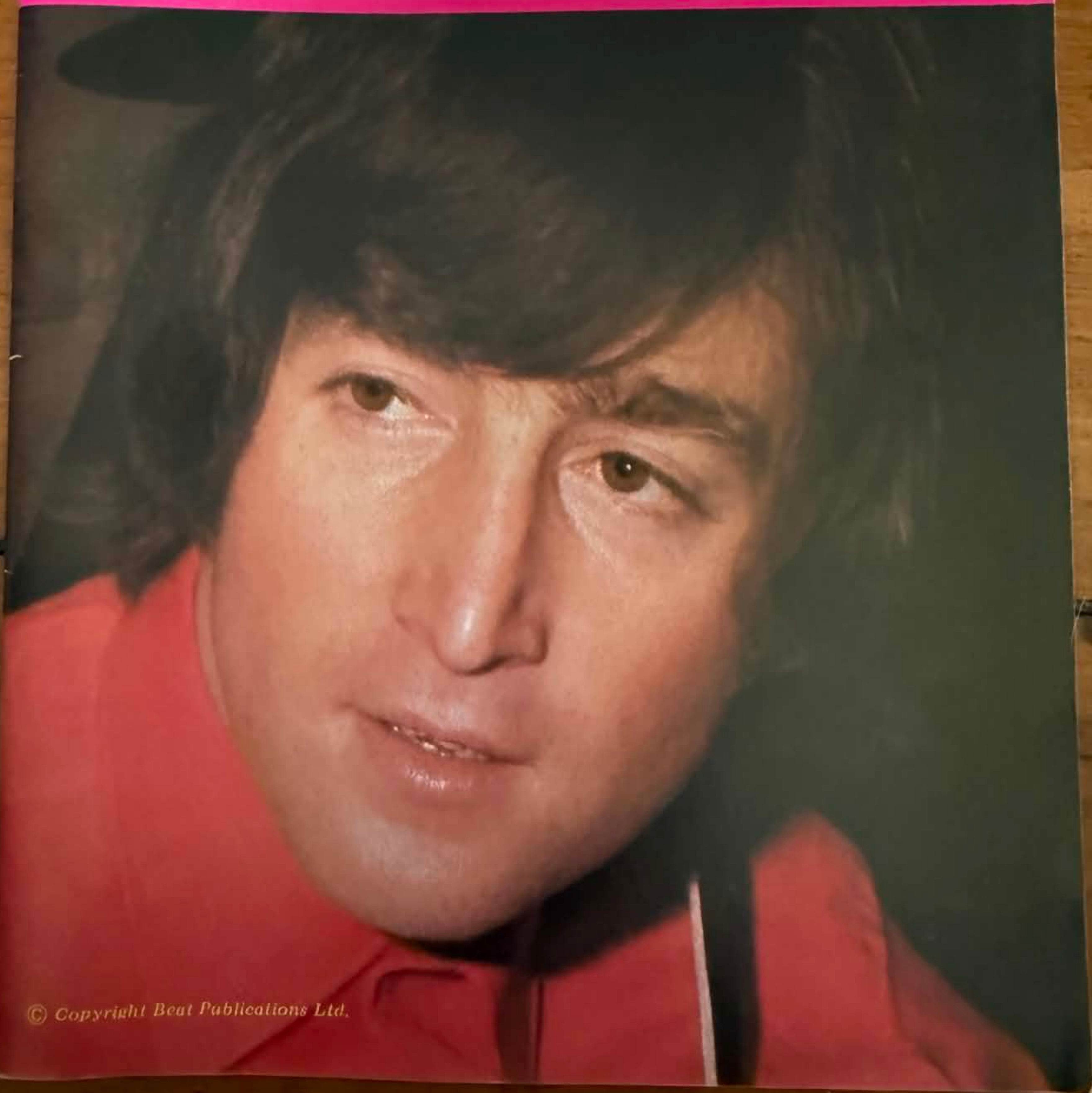
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Beatles

MONTHLY

BOOK



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The Beatles BOOK

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EDITORIAL

THE BEATLES BOOK
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Editor: JOHNNY DEAN
Publisher: SEAN O'MAHONY

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In this issue we have a very full photographic coverage of the legendary November 1962 Beatles recording session when the Beatles produced their second version of "Please Please Me", the song which gave them their first No. 1. Although odd photos have been reproduced before, this is the first time that the whole session has been seen in any publication.

It was usually possible to tell who had written a Beatles song by who sang it. Paul handled the lead vocals on "Love Me Do", while John sang and wrote "Please Please Me", establishing a pattern that lasted more or less unbroken on Beatles A-sides until 1966, and which tended to mean that Paul's vocal talents were often overshadowed by John's in the early days.

Although "Love Me Do" and "P.S. I Love You" both had a fresh and rather innocent quality when they were first released in October 1962, nobody would really claim that they were world-shaking recordings. For me the Beatles' recording career really began with "Please Please Me". It was the first song which allowed the Beatles to be truly themselves and the first time that they were able to reproduce on record something like the raw sound which had gained them so many faithful followers in Hamburg and Liverpool over the years. Rather surprisingly those close to the Beatles remember that they were not very happy with the sound that EMI produced early on. They wanted to hear ALL the power, beat echo and excitement that they achieved during their live performances reproduced on their recordings and they found it very difficult to accept EMI's arguments that it was not possible to do it when the Americans had been making hundreds of records with the sound they wanted for years.

As our '62 News Pages clearly show, interest in the Beatles was growing by November, although the music industry certainly was not convinced about anything yet. The leading radio producers and disc jockeys in particular were not happy about the very large number of requests they kept on receiving from the Liverpool area. They smelt a big hype. One told me a few months later that he was quite convinced that all the Beatles' relations and friends were rushing around Liverpool posting off dozens of requests to the local radio programmes every day. And they saw no reason to alter their opinion when "Love Me Do" stopped at a lowly seventeen in the Record Retailer charts.

What a different situation as 1982 draws to a close, with Paul high in the charts, a new album from George and the release of the John Lennon collection all adding up to a very fitting end to a very successful Beatles' anniversary year. For that we thank you. Have a very Happy Christmas!

Johnny Dean

The Beatles celebrate their second recording session outside the entrance to EMI's studios in Abbey Road



NOVEMBER 1962

The Beatles Record "Please, Please Me"

I MEET THE BEATLES & ATTEND THEIR SECOND RECORDING SESSION
BY TONY BARROW

It is almost a year since Brian Epstein walked into my office at Decca Records for the first time and boasted that he had a Liverpool group which was going to be as big as Elvis Presley. That was towards the end of 1961, a few weeks before Christmas. On reflection, I doubt if 'Eppy' had even signed up his new group to a proper management contract when he visited me at Decca. I think he must have been doing a crafty bit of reconnaissance work in London before firming up his deal to represent the Beatles.

On these pages last month I recalled my first bit of part-time P.R. involvement with the Beatles after Brian had hired me to put together a press kit to go out to the papers and DJs when "Love Me Do" was released. Anybody reading my stuff would reckon I knew each of the four boys fairly well. In fact, I hadn't met John, Paul, George or Ringo when I wrote the press release.

ONE-OFF

Brian Epstein keeps on asking me to meet his Beatles. As far as I'm concerned the production of the "Love Me Do" material was a one-off job. He's paid me my £20 writing fee which wrapped it up. Now he seems to be looking for ways of extending my involvement in the whole situation. From my point of view, the only immediate motive for meeting the group would be to do a feature on them for the "Liverpool Echo". But knowing how staid and conservative the paper is over everything from jazz to pop music, I can't see them buying an article on the Beatles and there's no room for interviews in my own Saturday column because the content of "Off The Record" is limited quite strictly to reviews of new singles and albums.

Although I had finally agreed to meet them, I wasn't all that excited by the prospect. We arranged the meeting at the Devonshire Arms, a small place in a street just south of Manchester Square and EMI House. Corinne (my wife) and I arrived before Brian and the Beatles. Much of the conversation around us seemed to concern the record business so I guess EMI people make up a fair percentage of the pub's customers. Corinne was convinced she'd spotted a Shadow standing near the Genia but before we could confirm this the lads walked in.

SMALL TALK

It's never easy to meet four people at once and I can recall little of the small talk which was exchanged in the first minutes of the encounter. George got chatting with Corinne in one corner: "Are you a Londoner, then, or did Tony bring you down from Liverpool with him?"

Paul plunged quickly into asking all of us in turn what we'd like to drink. I remember being instantly impressed by a musician who was keen to get in a round. But as soon as he had list of six orders, Paul relayed the information to Brian Epstein who was lumbered with buying the drinks! It looks as though musicians are much the same in Liverpool and London!

Ringo wasn't saying much so I gave him one of my ciggies. I apologised for the tatty brand I was smoking by saying I was using up the coupons which came in each packet. "With those bloody things you're better off smoking the coupons and keeping the riggs," replied Ringo. There wasn't a hint of a smile on his face but there was a twinkle in his eye when he said it. "I will have my little joke".

George and John demonstrate the rhythm guitar parts they have been practicing to George Martin during the "Please Please Me" sessions.



he went on unnecessarily. "Yes but when, Ringo, when?!" shouted John. I hadn't even realised Lennon was listening to us.

"If you work for Decca, how come you're doing our publicity?" enquired Ringo. I told him I was also a freelance writer and that 'Eppy' had paid me to produce their press manual for the first single. Paul nudged the

group's new manager into ordering up another round. Then he squeezed past the others and sat down beside me. "Tone, have you got a ciggie to spare?". I passed the rest of the ten-pack round the table. Only the coupon came back.

Paul came to the point: "That was a smashing press thingy you wrote for us, Tone.

The Beatles run through "Please Please Me" in the No. 2 studios. Note the old carpet on the floor!



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Thanks, you know, a lot and stuff. You know we're doing the next single in a week's time do you? Will you be coming to the session? It's a week next Monday, Monday the 20th at St. John's Wood. Can you and your missus come?"

"Shahh! Listen to this!" yelled John. Addressing himself mostly to Brian but telling the tale loudly enough for our party plus half the Devonshire Arms regulars to catch the drift, Lennon launched himself into some colourful Hamburg anecdotes. I was surprised Corinne understood some of his stories. Either my wife is broader in the mind than I've been led to believe or she's just being polite and in a few weeks she'll be asking me what he was on about!

"You weren't in Hamburg long this time?" I said to Paul. "Just a fortnight. The shortest of the four trips so far. But we're going again at Christmas which is a bastard."

"Do you get to keep all the records you collect?" asked George from the far side of our table. I told him I filed a few, some had to be handed over to the Echo's music-loving Assistant General Manager and the rest I flogged to a second-hand record shop, Edwards in Kensington.

LIVERPOOL

"That's funny", said Ringo. "There's an Edwards in Liverpool too".

"That's the one I mean, Edwards in Kensington, Liverpool. I get a quid a throw for all the LPs I can't sell to mates."

"You sell to mates?", Ringo said sternly. "That's a bit naff isn't it!"

Brian Epstein's announcement stemmed the various flows of conversation: "Boys! Boys! Listen a minute. I'm going over to EMI now to check on things. Is Neil already over there? I'll be back to collect you in thirty minutes."

There was an EMI-sponsored programme to be recorded for Radio Luxembourg. "Are you staying down in London over the weekend after the 'EMI Spectacular'?" I asked John.

"There's no chance. We're at the Cavern on Sunday and Monday and I think there's some-

thing about a telly interview for Granada, Brian said. I've still got all my shirts and socks from Hamburg in the back of the car. If I don't get these home we'll be done for polluting London or something!"

The half hour went swiftly so the company must have been good. After 'Ripps' left Paul actually did buy a round. And I evened it up with one I wouldn't be able to sneak onto Decca expenses for one very good reason. A shrewd-sute writer at Decca doesn't get expenses!

On our way home to Camberwell in the Mini, Corinne admitted that she fancied George and said she was surprised all four of the Beatles were so ordinary.

"I expected them to be a bit more aloof or special. Do you really think they're going to be stars? I can't see them acting like stars, can you?"

IMPRESSED

I must say I was much impressed by the meeting. Like Corinne, I'd been expecting to have a harder time making conversation. But we seemed to be yapping away round that table as though we'd known each other for ages. Perhaps the Beatles are unlike other pop people I've come across. Or maybe it's down to our Liverpool background. Either way I think there is much more to know about John, Paul, George and Ringo. An evening of drinks is one thing but nothing serious was discussed so I can't claim to feel at all close to any of them. Except, perhaps, Paul.

Between our Friday booze-up and the Beatles' next EMI recording session I saw nothing of them. Apparently they had a hectic round of dates on Merseyside, FIVE appearances at the Cavern according to John. Plus a ballroom over in Birkenhead and some sort of Arts Ball 'do'. That's not a bad working week even if they're still getting paid peanuts because most of the bookings were made before "Love Me Do" even had a sniff at the charts.

DICK JAMES

I met Brian Epstein once more before the Abbey Road studio night. He took me with him to meet a music publisher called Dick James. He lives in a very impressive set of offices on the corner of Denmark Street and Charing Cross Road. Actually I suppose the rest of the suite isn't really so plush but Dick's own room is exceptionally splendid. Its furnished like a Hollywood executive's place and yet Dick James Music isn't a particularly grand outfit so far as business success is concerned. Clearly Dick James believes that putting on a posh business 'front' is the right

PHOTO CREDITS

Leslie Bryce: front cover, 12/13, 24/25, 36/37, back cover.
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Dark Horse Records/WEA Records: 42/43.

not so attractively close. In Brian's case I know the attraction is nothing to do with either features. Brian is more interested in Dick James' reputation for honesty and integrity, features not found in every Beach Street music publisher's by any means!

My second meeting with the Beatles took place last Monday, November 26th, the night they recorded four new numbers including "How Do You Do It", "Please Please Me", "Twist Of My Tongue" and "Ask Me Why".

There wasn't much chance to talk during the session itself. The group's producer, George Martin, strikes me as a thorough professional. Knowing the type of stuff he's recorded in the past with people like the Quire, I'm sure he has a well-matured sense of humour. Last Monday night he was under a lot of pressure for that to show itself. Not only was he trying to get four rather than just three new tracks on tape. In addition he was facing a big headache over which song should be the A-side of the group's January single. I'm attempting to avoid any personal involvement in group and record company politics but the atmosphere was all-pervading throughout the session.

PROMISED

Briefly the situation seems to be this. Dick James promised Brian Epstein that he'd provide a special new song for the Beatles' next session. He said it was a potential hit called "How Do You Do It" by Mitch Murray, one of his best writers.

But John and Paul were clearly determined that the Beatles would put a Lennon/McCartney composition on each side of the group's next Parlophone release. Despite the pace at which they worked in the studio, John spent quite a while talking with me about songwriting while all the microphones were being re-positioned between takes. He feels very strongly about "Please Please Me" and claims that this is the first time that he's gone all out to produce something with the charts specifically in mind from the outset. I'm gaining the impression that Paul has a clearer sense of commercialism and finds it easier to come up with an infectious little ditty. John's approach is brierier. He likes to put messages into his lyric-writing. He's less concerned about capturing a catchy tune than in out on a limb (for him) with "Please Please Me" and he seems very determined to push this as the main feature of the next single.

The situation is complicated by the fact that 'Kopy' has reached agreement with Dick James over the setting-up of a separate pub-

lishing outfit, Northern Songs, which will publish all the songs written by John and Paul. Naturally Dick wants to see his own Murray song used and I don't think Brian Epstein is too keen to get into any arguments on that score so close to the beginning of their new business tie-up.

Meanwhile four tired Beatles zipped off back up the motorway this week after less than 48 hours in London. They were back in the Cavern on Wednesday and the Britannia Majestic on Thursday. What a life!

SCOUSERS

I'm finding that I get on well with all the Beatles, largely because we share a Liverpool upbringing and I think they like coming across exiled Scousers whether in London or Hamburg! What Corinne said about their 'ordinariness' seems to be a compliment, it isn't rather than any liability. Their 'down to earth' approach to life and to people might stand them in good stead later if they do become successful.

John is clearly very deep, a complicated character, fearful of revealing too much to newsmen, careful to let an air of mystery surround him. He's got a biting wit, a well-edged sense of humour. I'd hate to tangle with him in a violent row on a physical or mental level! He showed me a lot of poetry and song lyrics he'd written. Some are weird and wonderful; others I find ridiculous. The guy seems to be a genius or a candidate for cuckoo-land.

Paul is all charm and he seems to be very sincere. He knows he's ambitious and he's learning how to handle himself in leagues he's not entered in Hamburg or Liverpool. For him, success is a 'when' thing rather than 'if'. He has a wonderful flair for writing pop songs, that's more than clear from the self-penned stuff he's already shown me — just by doodling away at a piano and guitar. Paul is the star of the Beatles even if John looks like their leader.

QUIETER

George is quieter than Lennon or McCartney. He hasn't the problems they have in pushing for songwriting recognition. He's chummy, talks less about the business than the rest. Of the four I'd pick George for a mate if he and I were nothing to do with the music business.

Ringo comes last here because I've least to say about him. He's a terrific drummer and the greatest gag lines keep popping out in conversation when they are least expected. He started to tell me about some long childhood illnesses but I never did get the details.

John, of course

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John, of course, sang lead vocals on both sides of the "Please Please Me"/"Ask Me Why" single.

Meanwhile my month has finished with a half-anticipated invitation from Brian Epstein. He's told me that he plans to expand his artist management interests and he's offered me a full-time job in charge of P.R. and publicity. He says he'll need a London base for NEMS Enterprises and he'd like me to run this new office.

I'm afraid I've turned him down. I even asked if there'd be any percentage of the Beatles in it for me. He said it would be very small if there was. I think I'm on safer ground sticking to my sleeve-note writing at Decca Records. I think 'Eppy' went off to put the same proposals to Andrew Oldham. I'll give Andy a ring and see what he says.



(Above) George suggests changes in the guitar parts to a thoughtful Paul, who already seems to be ready to take over as assistant producer on the session! (Below) Paul and John rehearse the harmony vocal.



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Beatles Diary 1962

NOVEMBER

NOV. 1st

They flew from Liverpool to Hamburg for a two-week season at the Star Club, their fourth series of appearances there. They shared the billing for the season with Little Richard, and played several hours of music every night between the 1st and 13th.

NOV. 3rd

"Love Me Do" dropped out of the NME chart after one week, but rose to No. 32 in the New Record Mirror and No. 40 in Melody Maker.

NOV. 7th

Gamada TV broadcasted the "People And Places" television show featuring the Beatles filmed on October 25th.

NOV. 10th

In the Disc chart "Love Me Do" reached No. 28, while in Melody Maker the single jumped ten places to No. 30.

NOV. 15th

This evening they returned from Hamburg to London Airport, and checked in at a West End Hotel for two nights.

NOV. 16th

The Beatles spent the morning meeting press and publicity contacts. In the afternoon the Beatles appeared at the recording of Radio Luxembourg's EMI-sponsored programme "The Friday Spectacular", where they mimed to the record versions of the "Love Me Do" tracks.

NOV. 17th

"Love Me Do" rose to No. 24 in the Disc charts, and No. 28 in Melody Maker. The Beatles returned from London to Liverpool.

NOV. 18th

They played an evening show at the Cavern, their first for almost four weeks, backed by the Merseybeats.

NOV. 19th

They played a lunchtime Cavern session.

NOV. 21st

They played another evening session at Cavern, supported by the Zodiacs and Johnny Templar and the Hi-Cats.

NOV. 22nd

They played a ballroom date at the Majestic in Birkenhead.

NOV. 23rd

They played the lunchtime session at the Cavern. That evening Radio Luxembourg broadcast the "Friday Spectacular" show recorded with the Beatles last Friday, while the Beatles appeared at the 12th Annual Arts Ball at the Tower Ballroom in New Brighton. Supporting were Lew Hied's Jazz Band and Billy Kramer.

NOV. 24th

In Melody Maker "Love Me Do" reached its highest position yet, No. 24. Disc ran a special feature entitled "Beatles Find Show Biz Isn't All Fun".

NOV. 25th

They played a Cavern date in the evening, backed by the Zenith 6, the Four Moats and the Dennisons.

NOV. 26th

The Beatles travelled down to London for the recording sessions for their second single for Parlophone. At EMI's No. 2 studios they recorded four numbers for George Martin: "Please Please Me", "Tip Of My Tongue", "Ask Me Why" (all Lennon/McCartney compositions) and Mitch Murray's "How Do You Do It".

NOV. 27th

At 4.00pm the Beatles rehearsed for a recording of the BBC Light Programme show "The Talent Spot", at the BBC's studios in Regent Street. The show was recorded at 7.00pm, and the Beatles played three numbers: "Love Me Do", "P.S. I Love You" and "Twist And Shout".

NOV. 28th

After returning to Liverpool, the Beatles played an evening date at the Cavern, backed by the Ramo 4 and Dee Young.

NOV. 29th

In the evening they played a date at the Majestic Ballroom in Birkenhead.

NOV. 30th

New Musical Express announced that the first Beatles album would be recorded shortly at the Cavern Club. In the same issue, the Beatles finished seventh in the "British Small Group" category of the annual readers' poll.

A previous view of EMI's session for 2 weeks in the Abbey Road complex, when they recorded some of their best. This photo was taken at the end of the session, when the session was over. John, Paul, George and Ringo were working on the "Let It Be" album.



BEATLES NEWS NOV. '62

"Talent Spot" Show

While they were in London recording their next single, the Beatles went to the BBC's studios in Regent St. to record some sessions for the Light Programme's "Talent Spot" show, to be broadcast on December 4th. After 4.00 p.m. rehearsals last Tuesday (27th), they came back fresh from tea in the BBC canteen to record the show at 7.00 p.m. The Beatles played both sides of their "Love Me Do" single, plus their exciting version of the Hey Brothers' "Twist And Shout", with John Lennon on lead vocals.

EXHAUSTED!

In last week's Disc (November 24th), Les Carol spoke to the boys just 12 hours after they returned from Hamburg. "We're very tired," said John, leading Disc's sub-editor to print the interview under the heading "BEATLES FIND SHOW BIZ ISN'T ALL FUN!" The trip had no consolations, however: "This time they got no red carpet out for us because our record was beginning to hit the charts."

George confirmed the rumours about the boys' new single: "We've got a stack of things like 'Love Me Do' and our next disc may be a remake of the demo we first cut for Parlophone. It's called 'Please Please Me' but our manager, Brian Epstein, is not too keen on the title so we may change it."

Paul chimed in with a word about the Beatles' sessions: "You know they say that Ray Charles can record a number in one take. That's not us. Ours start at about 7 a.m. and don't finish until a whole day later!"

Radio Miming

The BBC "Talent Spot" show hasn't been the Beatles' only radio appearance in the last month. On the 16th, the Beatles turned up at a small EMI studio in Manchester Square in London to record a programme in the EMI-sponsored "Friday Spectacular Show" on Radio Luxembourg. In fact, "record" isn't really the right word, for all the Beatles did was mime in both sides of the "Love Me Do" single before an invited audience — so all you will have heard if you listened to the show on the 23rd are exactly the same versions of the songs as are on the Parlophone single that I'm sure you all bought a long time ago!

RICHARD IS FAN

In Hamburg, where the Beatles spent the first two weeks of November, they were playing their usual exhausting schedule at the Star Club — several hours

every night, with only short breaks for refreshments and a rest! They were sharing the Star Club bill with Little Richard, who says the more he sees of the Beatles, the

more he likes them. He's going to spread the word when he gets home, so maybe the biggest record market in the world may get a taste of the Beatles before too long.

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Another quick conference with George Martin.



Everyone checks to make sure that their parts are properly tuned before a final take.

BEATLES
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dependent not only upon the other but also upon the Beatles to a surprising extent. If the strength of Lennon and McCartney was ten on a scale from zero to ten, Lennon rated less than five in his solo capacity and McCartney scored less than five on his own. Despite their apparent independence, yanking the one spirit apart from the other destroyed for ever a

history-making partnership unprecedented before or since in terms of rock songwriting standards or commercial potential.

But, quite apart from the composing scene, what about the nature and size of the duo's role as one half of the Beatles? Some biographers have written off the participation of Messrs Harrison and Starr in the success story



of the Beatles suggested that reasonable the quartet. point by dra of success, and Ringo that had th over the ye downfall. continuity until the g which help such abno thing the would hav if member this respe George ca part of a musicians.

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of the Beatles as nominal. It has been argued that any decent drummer and any reasonable guitar player could have made up the quartet. Such critics back up their view-point by drawing attention to the relative lack of success, the diminished stardom, of George Harrison in the post-Beatles years. I believe not. Had the group's line-up changed much in the years the Beatles might have risked even the years the preservation of a record. It was the preservation of a record from Pete Best's sacking in 1962 and the gradual disintegration began in 1967 which helped to consolidate and maintain such abnormal worldwide interest in everything the Beatles did. The media, for a start, would have lost some interest in the Beatles if members had been coming and going. In this respect the importance of Ringo and George cannot be overestimated. They were part of a tight team AND they were O.K. as musicians.

The differences between John and Paul as people become most obvious when we consider the private sector of their lives. John had absolutely no ambitions to better himself socially. Meeting and mixing with the wealthy or the influential or the famous was of no importance to John. But it meant a lot to Paul John was agitated and twitchy in the company of sophisticated celebrities. On the other hand he did not trust too many colleagues in the music business either. Paul, on the other hand, extended himself most willingly into new segments of high society, using his association with Jane Asher and her Harley Street family as a welcome stepping stone. For this type of chance, Paul would even go to the trouble of dragging on a velvet dinner suit and dicky-bow to step out into London's West End in style. John shunned the socially acceptable night spots, the glitzy occasions, never dressing up formally except for a very special or unusual occasion.

Much has been made of John's marriage to Cynthia while she was pregnant and cynics (on par intended!) say the wedding would never have taken place but for the fact Julian was on the way. Even Cynthia herself has wavered feelings on this question but I'd stick my neck out and suggest that John would have gone ahead and taken her as his conventional bride if only to compensate for the mass of unconventional facets to his lifestyle. Believe it or not, John truly needed Cynthia in the sixties for she represented more or less

As everyone knows, Paul could play several different instruments, and here he borrowed a trumpet from one of the Mike Cotton Sound, who were also on the bill, and had an experimental blow.

the only streak of sanity in his strange existence as a Beatle and she was there, reliably there for him, to mentally anchor him up after the head-on of the Beatleman's days and nights.

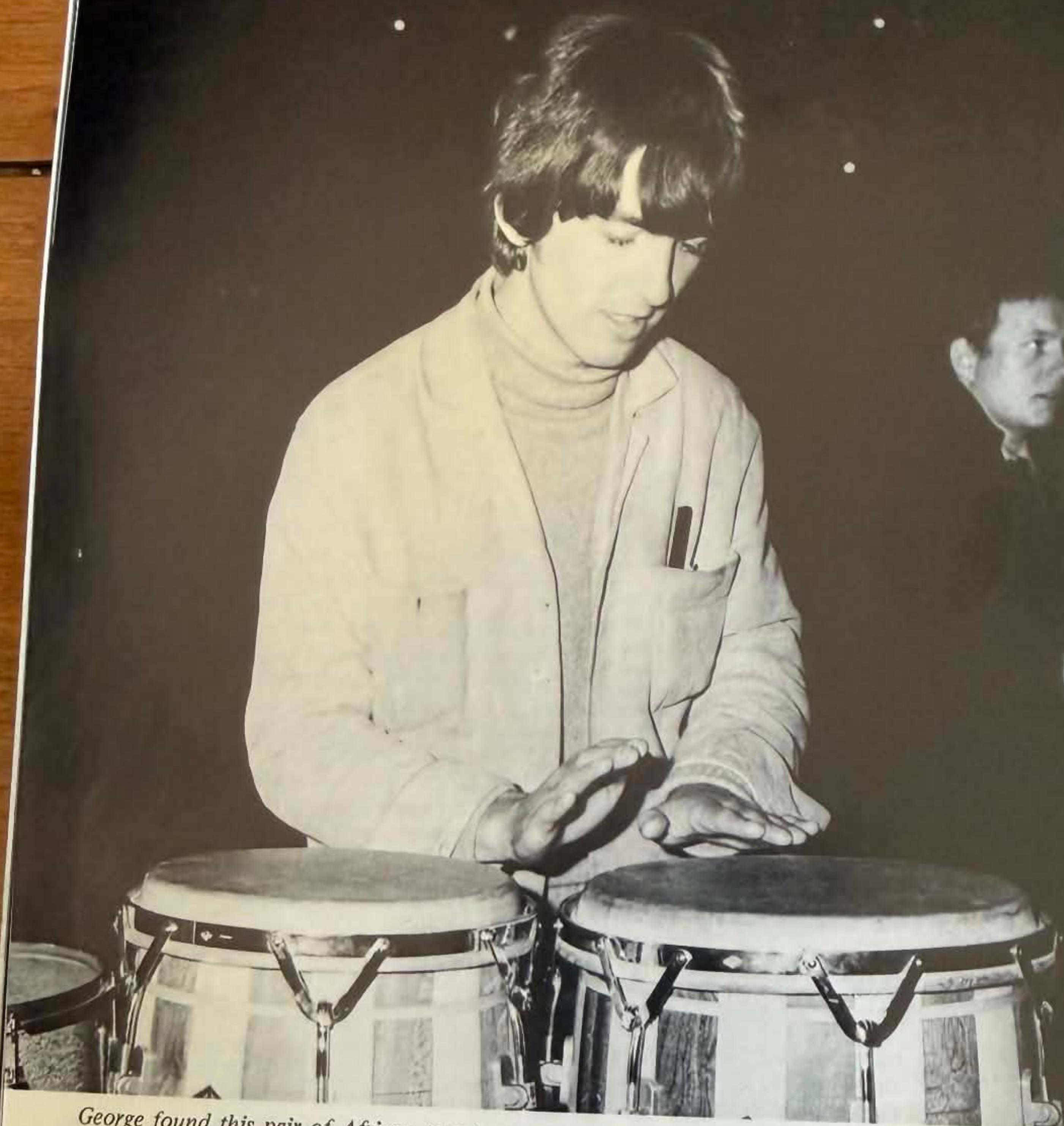
Paul was by far the better business man of the pair. It comes as a surprise to many people to learn that it was Paul, not John, who gave Eppy the hardest time in terms of argument over the directions the group should take. Brian Epstein controlled and steered the career of the Beatles for a very limited period. Even before the touring had ceased, the Beatles were in control of their destiny. Or, to be more precise, McCartney was in charge and Lennon was letting himself be led into believing he had at least an equal say in what was happening.

DECISIONS

I know from personal experience that by 1966 the Beatles made their own decisions over what they were prepared to do and what they were not going to do. Even on the P.R. side, they made up their own minds over publicity things. Before then, I had discussed P.R. policy points with Eppy, we had agreed a line to adopt and, to a great extent, the Beatles had been given decisions to follow. I noticed even before the final concert tours of 1966 that John or Paul would talk directly with me on an increasing number of trivial as well as important occasions regarding publicity activity, what the group would do over Press Conferences, who should be intentionally excluded from press interview situations (regardless of importance) as well as who should be encouraged to join the touring parties from Fleet Street and from the music magazines. All this fell increasingly within Paul's personal control. John appeared to me to be increasingly indifferent about such things because he and George had already determined to end the touring and retreat to the sanctuary of recording studios for future Beatles projects.

It was over the touring that the differences between John and Paul emerged most apparently.

John was quite determined that he would stop travelling round and round the world, stop travelling in and out of enormous stadium after big baseball park after vast auditorium. Paul would have made one or three more laps of the concert circuit before packing in. In the end, it was impossible for Paul to press his point of view without encouraging the suspicion amongst John and the others that he wished to continue performing in public purely for his own personal glorification.



George found this pair of African tom-toms on stage, and couldn't resist tapping out a few rhythms while the boys were waiting for the next set of rehearsals for the show to begin.

I remember having a long talk with John at the end of 1966 on the subject of concerts. At that time, Brian Epstein had mapped out a fresh series of tour dates although he'd been told in the strongest terms by the Beatles that they wouldn't go out on the road again. He hoped to talk them into it. John told me then: "Eppy doesn't know how to get us to agree. He knows that money won't do the trick. Even George can't be persuaded by offers of dollars any longer. He knows touring won't get any better otherwise. Brian knows we're sick of all the politics of touring after what's happened this year.

"Paul is the only one of us nursing doubts. I think Brian is working on Paul because that's his only hope. Paul wants to go prancing round a stage again. He's missing all that stuff already. He can't wait to wave at the fans again and smile at the airport crowds. Well, I won't be there with him for a start. I don't mind if you tell the press, Tony. I don't think we should be keeping quiet about it. Eppy never wants to tell the papers the **WHOLE** truth, does he? Well, I think we should say the tours have stopped, say we're just a recording group now. George Martin and the Beatles, there's the publicity line for you!"

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and long after the group disbanded neither Lennon nor McCartney would admit how close their relationship had been and how necessary that closeness was to their dual success both as Beatles and as songwriters. It was a love-hate relationship with bitterness between the two guys. But it was love and it truly did make all the difference in their professional success and failure for John, Paul, George and Ringo.

They were chalk and cheese but they suited. Given his freedom, McCartney would let others do more potent stuff. I think he'd let rock to sure-fire chart-winned material as his feet talents as a composer might have seemed dormant. He was urged on to do his worst by the knowledge that Lennon was letting down his neck, ready to claim the title 'A-side'! Lennon, on the other hand, let himself be curbed a little by Paul when his social notions ventured too far into the realm of the outrageous. Lennon was very often tempted to write purely for self-expression and without regard for the contemporary pop music marketplace. He needed a reminder from a partner like Paul to bring him back to reality. Some say Lennon was always a decade or two ahead of the times in terms of the songs he wanted to record. Mainly where humour was concerned he was closer to Monty Python than the Goons, and of fashion rather than a follower of it.

One day I overheard many a quarrel between Paul and John. Often I could see the tension of one approaching breaking point. But as a rule, the rows had direct and particular purpose. They were not nonsense. They concerned music or how the Beatles should behave or where the band should be heading next. The surprising thing is that Paul was not always the conservative fighting the reed. It was not all that rare to find McCartney proposing to use a few shock tactics for publicity value while Lennon shot him down in flames by saying it would harm the group's image with their public.

I suppose people assumed that John and Paul were never apart. They must have taught the same about the whole group. The public image, while it lasted, was of four sharp-witted quick-thinking fun-raisers on a never-ending high of hit records and world tours. Certainly the truth was very different so far as the group's off-duty time was concerned. The moment a job was over, a tour was complete, a project finished, they'd collapse.

Throughout the sixties Paul remained very much the urban playboy, loving to see and be seen where it was supposed to matter. He was

part of the 'in crowd'. He was at premieres and parties, club openings and award lunches. To him it mattered greatly to be in the centre of the social whirl. He said recently that he identifies and knows ordinary people, but he wasn't like that when I knew him best in the days of the Beatles. He would have been quite insulted by any accusation of 'ordinariness'. "I don't know many stars, I don't hang out with stars. People want to get behind my mask and find out if I'm really one of the world's biggest bastards. Well, unfortunately for them it just isn't true. I'm not a saint by any means but I don't do that stuff." Of all four Beatles, Paul was always the one in the sixties who wanted to offer a mainly image to his fans, was keenest to keep the group clean-cut. Was that a mask or is what he says today a facade? Did he change for Linda or because he was no longer matched with Lennon?

John, on the other hand, mellowed after the Beatles, subduing his anger, washing away much of his aggression and letting the rest of the world see his gentle side, his caring side, which few outside the Lennon family circle had witnessed earlier.

ADMIRING

When I find myself in conversation with fans of the Beatles' music, particularly some of the younger folk discovering their records now without having known the Beatles all as public figures, the question most often posed is: which one did you like the best? But it wasn't a matter of that. It was more to do with admiring each of the four for their specific contributions to the whole. Lennon and McCartney were huge but hugely different talents. I admired John's outspoken honesty even when it hurt. I cringed sometimes at his utter candour when the cruelty of it hurt others. But I knew exactly where I stood at any precise point in time with John Lennon. I admired Paul's sheer professionalism. He knew just how a superstar should act. He made promises on the group's behalf which bordered upon the impossible but he did so in the Beatles' interests. He was 101% publicity conscious which had to appeal to my publicist's instinct. It meant he often hid the truth from view, straining to be polite in the public, concerned about showing his best side to outsiders, but all that was just part of superficial stardom so far as he was concerned. History has proved that the McCartney artistry was quite sufficient to ensure him the security of longterm stardom beyond the Beatles era of Lennon and McCartney.

BEATLES NEWS NOV. 1962



Joining Frank

Frank Ifield will be headlining a one-off show on December 2nd at the Peterborough Embassy — and he will be supported by the Beatles, who are making one of their rare British concert appearances away from the Liverpool area.

OFF~BEAT TEAM

Since "Love Me Do" made the Top Thirty at the end of last month, the Beatles have received a lot of coverage in the music press. In the November 24th issue of New Record Mirror, Norman Jopling introduced the boys to his readers, describing the Beatles as "a very off-beat team"!

The interview revealed a few secrets about the Beatles. Paul told of how they were sure of a great reception on their dates outside their home town: "When we played outside Liverpool, as often as not we would hire a couple of coaches and take an audience with us!"

Paul also said how much the Beatles enjoyed playing at the Cavern: "But surprisingly enough, groups from outside Liverpool don't like it. It's small and cramped but we're at home there. We play the frantic beat numbers, and the R&B stuff, like 'Some Other Guy' and 'If You Gotta Make A Fool Of Somebody'. We improvise on the original thing — not to improve it but because we can't get the sound of the disc. Once we've performed it, it's kept in that same form. We won't change it at all."

The Beatles apparently reckon that "Please Please Me" is the most likely choice for their next single. Jopling says: "It's a more catchy number than 'Love Me Do' which, incidentally, was first performed by the boys in the Holly style. And if their new disc is anything like the first by this high-class rock team, it will certainly please us."

Let's hope he's right!

Live Cavern LP?

This week's copy of New Musical Express (Nov. 30th) has two great bits of news for the Beatles. First of all, there's the announcement that the boys will record their first LP next month. The NME says: "Parlophone recording manager George Martin may tape the recent 'Love Me Do' chart entrants during a session at Liverpool's Cavern Club. Most of the numbers would be written by members of the group."

"The Beatles guest in Granada TV's 'People And Places' on December 17th."

Next day they pay their fifth visit to Hamburg, staying over Christmas."

The second piece of great news for the Beatles is that NME readers have voted them into 7th place in the 'British Small Group' section of the paper's annual poll — a marvellous achievement for a group who have had little national exposure. The Beatles gained 735 points in the poll, a long way behind the Shadows' 45,951 — but maybe next year they'll be challenging the Shads for the top spot!

BEATLES NEWS NOV. '62

The Songs They Taped

Everyone at the Beatles' second EMI recording session was delighted with the way that John and Paul's "Please Please Me" came out. The boys actually recorded a rough version of the song at the "Love Me Do" sessions, but since then George Martin had come up with some new ideas about the tempo, and the new arrangement worked out perfectly.

The Beatles recorded three more songs during the session on November 26th. "How Do You Do It", a Mitch Murray composition, was another song which the boys tried out in September, but apparently they weren't too happy with the results on either occasion.

Two more Lennon/McCartney songs were taped by George Martin: "Ask Me Why" is a ballad which the boys have been including in their set for several months, while "Tip Of My Tongue" is a bouncy uptempo number which John and Paul wrote more than a year ago. They're in no danger of running out of material, however, as they already have more than one hundred original songs stockpiled, and more are being written all the time!

Beatles for Helen?

Rumours in London suggest that the Beatles are set to join Helen Shapiro on her British tour early in the New Year. Helen, whose latest single on Columbia, "Keep Away From Other Girls", is being outpaced in the charts by "Love Me Do" at the moment, is apparently expected to cover Britain in three stages, at the start of February, the end of February and in mid-March. It is thought that the Beatles will take part in at least two parts of Helen's tour.

Negotiations are also under way with the promoters of the forthcoming Tommy Roe British tour, for which the Beatles are again being considered as a support act.

Top 30 Favourites

Ask the Beatles what their favourite Top Thirty song is at the moment and they'll probably tell you "Love Me Do"! But after that, the numbers which have gone down best with the boys are Tommy Roe's "Sheila", which they have already worked into their stage act with George taking the Holly-like lead vocal, and two Carole King and Gerry Goffin songs - Carole's own hit "It Might As Well Rain Until September" and Little Eva's "Locomotion". John and Paul particularly admire the Goffin/King team, and admit that sometimes they've tried to write in their style, but apparently it always comes out sounding like the Beatles!

BACK ISSUES

All Back Issues of the Beatles Book (Nos. 1 - 79) are still available from us. Each issue costs: 95p (U.K.); IR £1.25 (Eire); £1.00 (Europe); \$2.50 (U.S.A.); S3.00 (Canada and Australia); 700 yen (Japan); and 800 cruzeiros (Brazil). Write to the address on page 3.

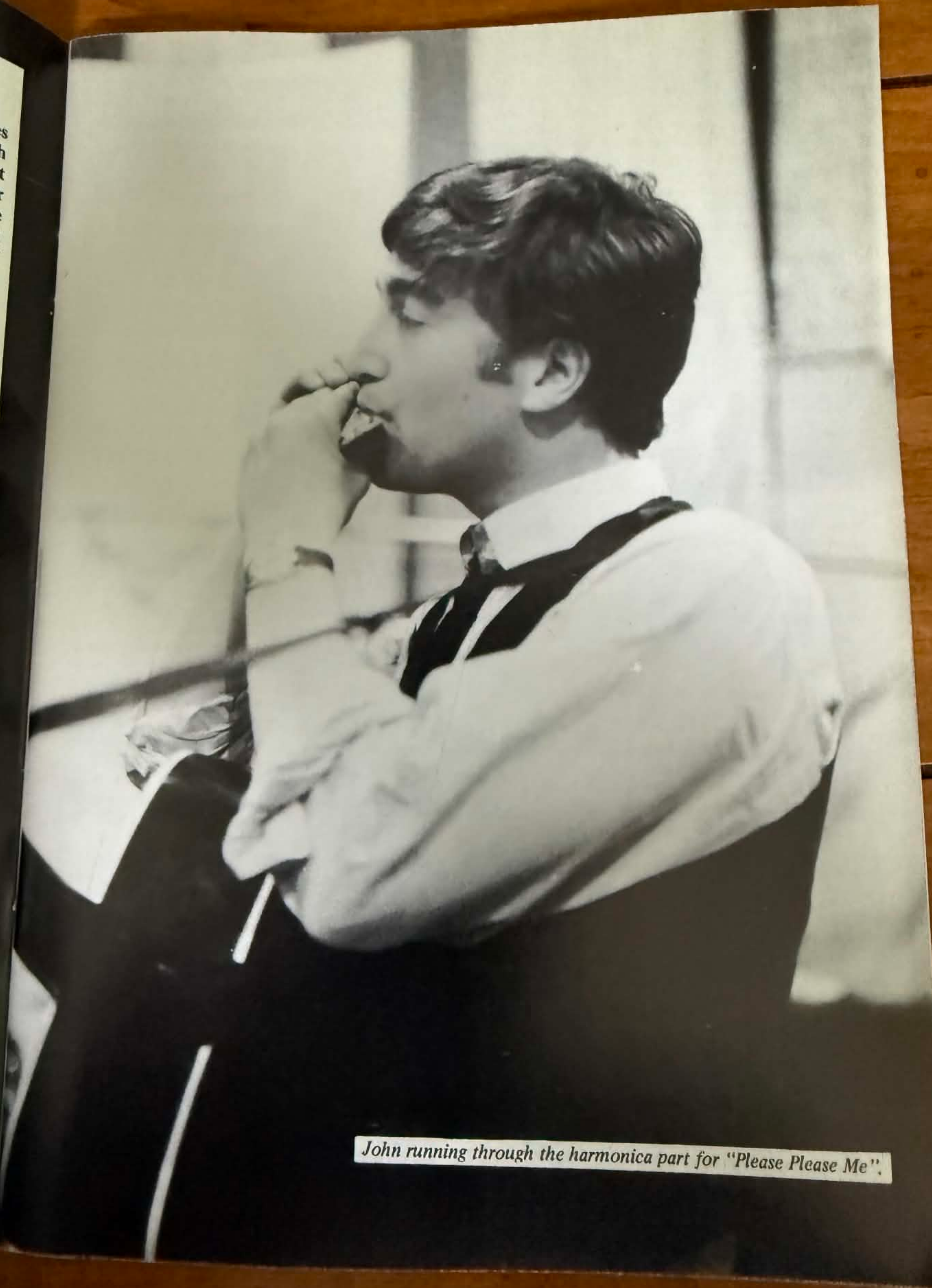
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John running through the harmonica part for "Please Please Me".

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George's guitar playing came into its own for the first time during the "Please Please Me" session.

NOVEMBER 1962

OVER THE WATER

THE BEATLES ARE APPEARING
IN MANY OTHER PLACES
APART FROM THE CAVERN.
BILL HARRY DESCRIBES SOME OF
THEIR OTHER CURRENT VENUES.

Most of the Beatles' gigs over the last few months have been on home ground, in Liverpool's many halls, theatres and clubs, but the boys have also ventured 'over the water' and have attracted a new following. 'Over the water' doesn't refer to far-flung European cities — it's the Liverpuellian description for the Wirral peninsula across the Mersey, an area which takes in a number of towns such as Birkenhead, New Brighton, Heswall and Ellesmere Port.

The two major venues 'over the water' are undoubtedly the Majestic Ballroom in Conway Street, Birkenhead, and the Tower Ballroom, New Brighton.

The Tower is unique, a gigantic turn-of-the-century Victorian monstrosity, literally towering into the sky above New Brighton's fairground. Its ground floor is dotted with amusement arcades, but an imposing entrance leads to the ballroom, which has one of the largest capacities on Merseyside and can cope with crowds of almost 5,000 people. It once sported the largest iron tower in Europe apart from the Eiffel Tower, on which it was based. Unfortunately, the entire tower structure had to be dismantled during the First World War to provide iron for armaments.

The Tower Ballroom has been the venue for many large local spectacles featuring hordes of Merseyside bands, including the Beatles.

Promoter Sam Lewis booked a series of bills for the Tower under the title "Operation Big Beat". His third such presentation took place at the Tower on June 19th this year and was headlined, as usual, by the Beatles. The other groups on the bill were the Big Three, the Four Jays, the Kansas City Five, Kingkie Taylor and the Dominoes, the Undertakers, the Searchers, Johnny Templar and the Hi-Cats and Lee Curtis and the Detours. This large roster of acts could be enjoyed for an entrance fee of six shillings. Sam also presented a new dance called 'the Trench' that evening and told me "The dance is a genuine one and not a here today, gone tomorrow gimmick." The ballroom is circular with balconies and a very high stage, and the dressing rooms are situated through a door to the left hand side of the stage. There is also a private room which is used as a hospitality room.

The main modes of transport from Liverpool to New Brighton are the ferries, the underground railway or the Mersey Tunnel. Unfortunately, since the Big Beat promotions at the Tower usually run until midnight when public transport has closed down for the night, special late-night transport has had to be set up.

Another promoter who is expert at presenting Tower bills is our old friend Bob Wooler. His 'Rockerscope' early this year presented Jerry Lee Lewis as the hilltopper, and he attracted a crowd of over 4,000. After the gig we went out with Jerry Lee to a little club called the Witches' Cauldron.

UNCREDITED

It was Bob to whom Brian Epstein turned when he signed up the Beatles. Bob Wooler, though largely uncredited, did much to help and advise Brian on numerous aspects of the local scene — so much so that Brian soon had Bob producing a series of NEMS Enterprises gigs around Merseyside. The memorable Tower Ballroom promotion last month on October 12th had the tag 'A Bob Wooler Production'. It was billed as "Merseyside's Greatest-Ever Spectacular" and starred Little Richard. The rest of the bill included the Beatles, the Big Three, Billy Kramer with the Coasters, Lee Curtis with the All Stars, Rory Storm and the Hurricanes, the Mersey Beats, the Undertakers, Gus Travis and the Midnighters, the Peppermint Twisters and the Four Jays. Naturally, Brian Epstein was present on that occasion. I didn't linger in the hospitality room that night, but spent most of my time with the Beatles and Little Richard backstage in the dressing room.



where a thoughtful ballroom manager had provided us with three crates of pale ale. I arranged for Les Chadwick, who worked for the firm of Peter Kaye, to take a photograph of Little Richard and the Beatles together. They had met him before in Hamburg and he proved quite an amusing character and told me he was scared stiff of the Mersey Tunnel: frightened that it might

Paul always seemed to be in a different world in the recording studio, concentrating one hundred per cent on his work and oblivious to all distractions.

collapse and send the River Mersey rushing in on him! The audience were mostly Beatles' fans — but they were all rockers at heart and loved Little Richard. I was amused to

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said that the entire membership of the Liverpool Science Fiction Society turned up to see the American star. I talked to them afterwards and they were all impressed by their first experience of seeing the Beatles live. Although the stage was about eight feet high, the kids were scrambling up it to get at the Beatles. There was a wall of sound, a high-pitched wall from the thousands of girls, the ear-shattering sensation I always used to suffer from at Beatles gigs. The crying, the hysteria, the shining faces. The young St John's Ambulance men were kept busy all night, and the bouncers were quite rough, using the girls who had climbed onto the top back into the crowds below.

BILLTOPPER

It reminded me of another Tower Ballroom gig earlier this year. On Thursday, June 21st, the hilltopper was Bruce Channel (whose harmonica on "Hey Baby" is said to have influenced John on "Love Me Do"). The rest of the bill read "The Beatles of age, mind and record fame, making their last Tower Ballroom appearance since their return from the Star Club, Hamburg." The other groups were Howie Casey and the Beatles, the Big Three and the Four Jays. The show ran from 7.30 p.m. to midnight, and it was once again a Bob Wooler production.

The Beatles are also regulars at a smaller, but still exciting venue on the Wirral — the Majestic Ballroom. The Majestic has really come into its own this year since Bill Maiden became its manager. He was only 27 when he took over but had been appearing in bands and vocal groups since he was 17. He joined the Rank Organisation in 1960 and was determined to make the Majestic into a

really special venue. Bernard Falk, a *Money Beat* columnist, wrote: "The new ballroom is already becoming the success story of the year in Hakenhead and opens its doors to capacity crowds every night."

As soon as Bill took over as manager he contacted *Money Beat* and began to invite local luminaries for a drink in his office, which was situated through a door in the entrance hall. Here he'd bring out a bottle of Scotch to a gathering that would usually include Virginia and myself, Brian Epstein, Bob Wooler, Joe Flannery and Ted Kribba (a personal who managed Billy Kramer). He was quick to cotton on that the Beatles were the biggest local band and signed them to a residency. By July, the Beatles had their own Thursday night residency — and he began booking them into any spare dates he could manage. Bill acted with flair and was presenting groups of the calibre of Gerry and the Pacemakers and Faron's Flamingoes on Sundays and Mondays, and the Blaugenes, Billy Kramer and Lee Curtis on Saturdays. From July 25th he started a regular series of "Money Beat Balls", and in October introduced lunchtime sessions every Thursday between noon and 2.30 p.m. This month he introduced the "Let's Go Show", a regular non-stop show starring six showgirls, Lee Curtis and the All Stars (with Pete Best) and Beryl Marsden.

The Majestic itself is a pleasant ballroom owned by the Rank Organisation. The main dance floor is surrounded by a balcony, and whilst performing on stage, Rory Storm once climbed up one of the pillars to the balcony, fell off, and broke his arm! The atmosphere at the Majestic is good — there are the odd fights, but basically Bill runs a good ship!

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LETTERS from Beatle PEOPLE

Send your Beatles letters to us at: 45, St Mary's Road, Ealing, London W5 5AQ, England.

CENSORED LENNON

Dear Johnny,
While I was living in Zimbabwe I bought a copy of John Lennon's album "Plastic Ono Band". When I moved to England I bought a new copy because Rhodesian pressings are appalling! There are two major differences in the two copies I now own: on the Rhodesian one the song "God" is missing completely, and on "Working Class Hero" the two lines with the strongest language have been cut out. Do you know of any other cases like this?
J. Dawson, London N12.

John certainly aroused a lot of controversy with his "Plastic Ono Band" album in 1970, and in some countries these kinds of changes had to be made before the album could be released. South Africa used to take an even stronger line about the Beatles at the start of the Seventies, and for a time all Beatles records (group and solo) were banned in that country. However, I certainly haven't heard of any other occasions where the contents of an LP have been altered so much. Do any readers know of any other examples?

BRAZILIAN TRIBUTE

Dear Johnny,

On October 5th I happened to attend a Beatles Memorabilia Exhibition in Montevideo in Uruguay, and I can honestly say that it was a wonderful event.

The purpose of this free exhibition, very well organised by Alfonso Carbone, was to celebrate 20 years of the Beatles on record.

Its outstanding point was that the aim was not to make money but to introduce the Fab Four to new fans, and also to give publicity to all the Beatles memorabilia (records, posters, magazines etc.) of South American origin. Rare records from other countries were also included.

This event was held at the Palacio de la Musica, a very important record shop in Montevideo, and video cassette sessions were held every hour featuring live performances from Shea Stadium and the Budokan, press conferences and miscellaneous promotional films. In between these videos Beatles music was played non-stop. Besides these free video shows, a 20% discount was given on all records by the Fab Four.

That wasn't all! In order to be represented at the event, the Uruguayan branch of EMI released a very limited issue of "Música de Películas" ("Real Music") with a great sleeve. Only 250 copies were pressed, all individually numbered.

Another relevant aspect of this State celebration was the co-operation of the South American branches of EMI as they kindly let the album sleeves for display, many of which are different from worldwide issues. However, Mr. Carbone himself supplied most of the items from his personal collection.

Everybody who attended the exhibition certainly was very surprised to learn just how rich is the supply of South American record and Beatles memorabilia.

Antonio Carlos Ferreira, Sao Paulo, Brazil

WHY NOT MONO?

Dear Johnny,

I have just bought the new Beatles LP "20 Greatest Hits" and I must say that again I am disappointed with the quality of the sound. I much prefer the mono versions myself. In the early Sixties stereo sound was just an experiment until later on it got much better to listen to. Examples of the poor quality tracks are "Love Me Do", which was only recorded in mono, and appears here in simulated stereo with the sound thrown from side to side. "Paperback Writer" is one of the worst to

After the controversy he is now in charge of...

stereo recording, away while the is heard at low trying to fit in supposed to be why did he record P. Frost, Haywa

I think it was Martin for ever Beatles record started recording infancy, and early albums by today's standards is why EMI mono tracks "Loves You" stereo. I think rather have it when they were in mono.



After the controversy surrounding the drumming on the "Love Me Do" session, Ringo was happy to be in sole charge behind the drum kit for the second Parlophone recording session at EMI.

stereo recording. Paul, George and John sing away while the instrumental accompaniment is heard at low volume in the left channel trying to fit into place. If George Martin is supposed to be such a great producer, then why did he record the Beatles so poorly? P. Frost, Haywards Heath, Sussex.

I think it would be unfair to blame George Martin for every deficiency in the sound of a Beatles record. As you say, when the Beatles started recording stereo sound was only in its infancy, and so some of the results on the early albums in particular seem very strange by today's standards. What is more peculiar is why EMI had to reprocess the original mono tracks of "Love Me Do" and "She Loves You" into what they call 'simulated stereo'. I think most Beatles fans would rather have the tracks sound the way they did when they were originally recorded — that is in mono.

ROCK AND ROLL

Dear Johnny,

Some time ago I read in a magazine that the Beatles had intended to release an album called "Rock And Roll" at the time of "Let It Be", but that the album was never released because they broke up before it was finished. Is this true?

David Wilkins, Hull.

It is true that one of the ideas the Beatles had when they were making the "Let It Be" album (or "Get Back", as it was originally going to be called) was to collect together some of the rock and roll tunes they used to warm up during the sessions and make an album of them. However, it seems very unlikely that any finished versions of these songs were ever recorded; and any album of this kind would have had to include just rough rehearsal versions.



Although this shot was clearly posed for the camera, everyone was still pleased to get the chance for a quick cup of tea during a break in the "Please Please Me" recording sessions, as this shot shows.

EMI EXPLAIN !

Dear Johnny,

I recently wrote to EMI enquiring about the as-yet unreleased Beatles recordings. This is the exact text of their reply:

"I must point out that we do not have access to all the titles you suggest. We have 5, I think, complete and finished tracks and at this moment in time have no plans to release any new Beatles material for reasons that I am not able to divulge.

"Brian Southall, Publicity Executive."

Could you give us any information on why these tracks are now not going to be released, and would you be able to exert any influence over EMI to get them released. In the meantime I would suggest that fans should

not buy any further reissues or compilations until "Leave My Kitten Alone" etc. are released. It is time for the people who buy the records to let EMI know what they want.
Gary Kissick, Magherafelt, N. Ireland.

We don't have any more information about the state of play with unreleased recordings than you, Gary. All I can suggest is that the reasons they are not keen to divulge are that one or more of the Beatles do not want to see unissued tracks appearing in the shops. EMI would therefore be unable to issue them until the Beatles changed their minds. This is only a guess, however, and it is possible that there are other legal or technical reasons behind the lack of new releases. If I get any more information about this matter I will let you know.

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NEEDED: MALE/FEMALE DRUMMER, guitarist and vocalist (3 separate people!!) to form band locally. Age 14-17. Contact: Anne and Anne, 41 Wheatlands Drive, Heaton, Bradford, West Yorks.

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RHYTHM GUITARIST/VOCALIST (19) seeks bass guitarist, lead guitarist, drummer to form 1960s style beat group. Must have good musical ear, sense of humour, strong vocal ability and be willing to share lead vocal and harmonies. Please ring Glenn on Medway (0634) 46729.

BEATLES FAN (16) wants penfriends (female, 15-17) from anywhere, especially Australia. Photo if possible please. Also like Stones and Floyd. Jeremy Bradley, 20 Meadowfields, Sandsend, Whitby, Yorks. YO21 3SX, England.

DEAR JOHN — you made us laugh, you made us cry, and still we sit and wonder why you had to leave and say goodbye. No matter where I go or what I do, my heart will always hold a place for you. Strawberry Fields forever. Love Susan, Edinburgh.

JOHN — PLEASE REMEMBER I will never forget you and shall always love you — from Helen.

WANTED — VERSATILE DRUMMER (age 15-17) for guitar/keyboard psychedelic/blues/rock group. Interested in Beatles, Hendrix, Doors, Bowie? Write to: D. Fisher, 21 Warren Ave., Cheam, Sutton, Surrey SM2 7QN.

BLESS YOU DEAREST JOHNNY, you'll never know how much we love you, how much we care. You'll never know just how much we miss you. Shine on dreamweaver . . . Lizzy and Jayne XXX

HAPPY XMAS — JOHN, YOKO AND SEAN. May yer days be filled wiv happiness, and yer doughnuts filled wiv jam. I love John and Yoko and always will me dears. Never say John, when you can say John and Yoko. Lots of Lenono love, from Lil.

WANTED: BEATLES PENPAL from anywhere (female) if possible. I especially like John. I'm 18. Cheers! Gary Shields, 77 Fairhill Park, Belfast 15 4FY, N. Ireland.

MISSING YOU SO MUCH JOHN. Love you for ever and ever. Love and peace — Linda, Southampton XXX.

TODAY I'LL SHED NO TEAR for in my heart John — you are here. Love Fiona.

MALE OR FEMALE PENFRIENDS WANTED living in or near London or Liverpool. Write to: Tracy Smith, 62 Club View, Kings Norton, Birmingham B38 8XA.

BEATLES SUPER 8 FILMS for sale. Black & white and colour. David Allan, 45 Derby Rd., Shepway Estate, Maidstone, Kent ME15 7JB.

HAPPY CHRIMBLE YOU GUYS — Joz, Jerry, Mary and others. Lennonishly yours, plus specs. Love Lil.

FUN-LOVING MALE BEATLEMANIAC WANTED, any age. Please write to: Debbie Cain, Dorset House, Rosemead School, Littlehampton, W. Sussex, U.K.

AGED 16-26? BRITISH? Like a Beatle penpal? You would? Then I'd live to hear from you! (All letters answered). Please write to: Clive Taylor, 22 St. Helen Close, Cowley, Uxbridge, Middx.

BEATLES MERCHANDISE — T-shirts, sweat-shirts, canvas tote bags, pillow slips, knickers, hankies, pennants, scarves, window stickers etc. etc. SAE for picture pamphlet to: 52 Tynwald Hill, Liverpool L13 7DP.

BEATLES CONVENTION, Excelsior Hotel, Glasgow on February 5th 1983, 11 am — 11 pm. Films, quizzes, fun auction, Spot The Song competition, live group from Liverpool, prizes, evening disco, videos, dancing and dealers. Our aim is to provide twelve hours of Beatle fun as cheaply as possible. Tickets £2.50 or SAE for more details to: 52 Tynwald Hill, Liverpool L13 7DP.

BEATLE FUN DAYS are coming to your area! Watch this column for details.

FOR SALE: ALL FOUR OF THE BEATLES autographs — John, Paul, George and Ringo on one page mounted in frame, obtained during the filming of "Hard Day's Night". Sensible offers — phone Trevor on Chertsey (09328) 66826.

BEATLES BUTCHER BLOCK paste-over in Mint condition. Plastic still over cover with original price tag. Condition 100% guaranteed. Bids only until Feb. 15th. Phone (01) 840 0197.

LENNON/BEATLES FANATIC would like penpals (male or female) of any age from Durham and North-East England. I'm 17. Please write to: Mark Easton, 49 Bulwer Rd., Radford, Coventry, West Midlands.

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that dealing in BOOTLEG or COUNTERFEIT records is illegal and may result in large fines. We are unable to accept any advertisements which refer to bootlegs, counterfeits and other illegal records, tapes and video material.

JOHN — NEVER FORGOTTEN. Love and peace to Yoko, Sean, Cynthia and Julian — T.A.M.

JOHN LENNON'S "IMAGINE" lyrics delightfully hand-scripted with his portrait on blue parchment. A beautifully designed poster (23" x 16"). £1.20 inc. postage (10 or more only 60p each; larger orders please enquire). From: Susan Reed, Wish Cottage, 3 Red Delph Lane, Rainford, St. Helens, Merseyside WA11 7SY.

JOHN — IT'S STILL HARD TO COPE without you here, but "the hard times are over" and I still love you. Stay with me forever. I need you. Love Dawn XXX.

FANTASTIC BEATLES/SOLO bargains, rarities. Records, books, memorabilia. List 10p plus SAE to: Michelle, 10 Blagdon, Darley Dale, Derbyshire.

FEMALE BEATLES FAN would like male penpal in West Yorkshire, Liverpool or Edinburgh area. I'm 18. Maria Pannocchia, 26 Lynton Avenue, Bradford 9, West Yorks. BD9 5JZ.

Brian meets George Martin

HOW THE BEATLES GOT THEIR
RECORDING CONTRACT WITH EMI
BY JOHNNY DEAN

Last month we saw how Brian Epstein, looking them a recording contract. From another audition with Mike Smith, even after a short company that Brian had followed suit. After a time Brian began to get suspicious that the unassuming secretary, who said when man have his tape to listen to, never actually passed it on. If it did then clearly he has never indicated to Brian to it. Even when

he got to see the tapes he never got any positive reaction. He became more and more independent. In fact, the Beatles were making money. They had expected their rich influential Liverpool manager to get them a contract quickly, and repeated failure meant a constant loss of credibility in their ears, which made Brian suffer all the more.

WONDER

It was during one of his many visits to London in the early months of 1962 that Brian began to wonder if it would be better to leave a record rather than a tape at the record companies. As he walked along Oxford Street he stopped at EMI's HMV shop near Bond Street tube station. A sign in the window offered to turn tapes into discs.

Brian went in, found the man who was a young man with his equipment, and asked for the tape to be copied onto black acetate. The other two engineers, who spent his time working with long hours of poor, barely improved by the quality of the acetate. Brian was asked to wait while the tape was copied. When he heard some came back, he asked Brian when they would be offered to the group who made the tape. A Discmaster who had office in the top floor of the same building, Brian was pleased to accept any help at all and a short time later he was asked to try and listen to one of EMI's A&R men to the Beatles as his publishing company was a subsidiary of EMI.

MANAGERS

His contact Jim Bennett remembers he was going through the recording process to work out what one would be best to approach. "Let's see", he said. "George Harrison's got the Shadows, Wally Gibby's got a group and so has Norman Howard. The only person who hasn't is George Martin. I'll give him a ring." George wasn't very keen on listening to the tape or seeing Brian Epstein, and it took a lot of persuasion from Syd Colman before he agreed to give Brian an appointment.

When George finally met Brian he wasn't terribly impressed with the Beatles tape at first but he did agree to audition the group.

Over the next few months Brian worked very hard to maintain George Martin's interest. In the Beatles, he had already hoped that a meeting with George Martin would quickly result in an audition followed by a recording session and a record release. But George

A sign of things to come. The others look on as Syd clearly feels that things could be better.



Martin took a lot of punishment. Eventually
a combination of great persistence by Brian
coupled with pressure exerted through EMI's
salesmen culminated in a record by Brian
not to buy any more records from EMI
Machinist did the work. Almost Taylor
mentioned one occasion when Brian was
reduced to tears by his inability to get things
working.

(Name known exactly who I

Only George Martin knows exactly why it took him this long to get the Beatles in contact. He certainly didn't think much of John and Paul's songs at first, otherwise he wouldn't have tried to get them to record "How Do You Do It".

REMARKS

I also find it very hard to believe that George Harrison's remark about George Martin's be at the first audition would have enticed him to the group because there was only a small number of all-powerful A&R men in 1962 and they alone could grant the magic recording contracts to new groups and singers. They were very much the gods of the recording world. Certainly they didn't expect to make a world-shaking discovery in Liverpool. They knew America was the front of all great new things in pop and all they hoped for at the start was another Cliff Richard or the Shadows.

To all of them the Beatles were just another unimportant group with an inexperienced manager who was unfortunately able

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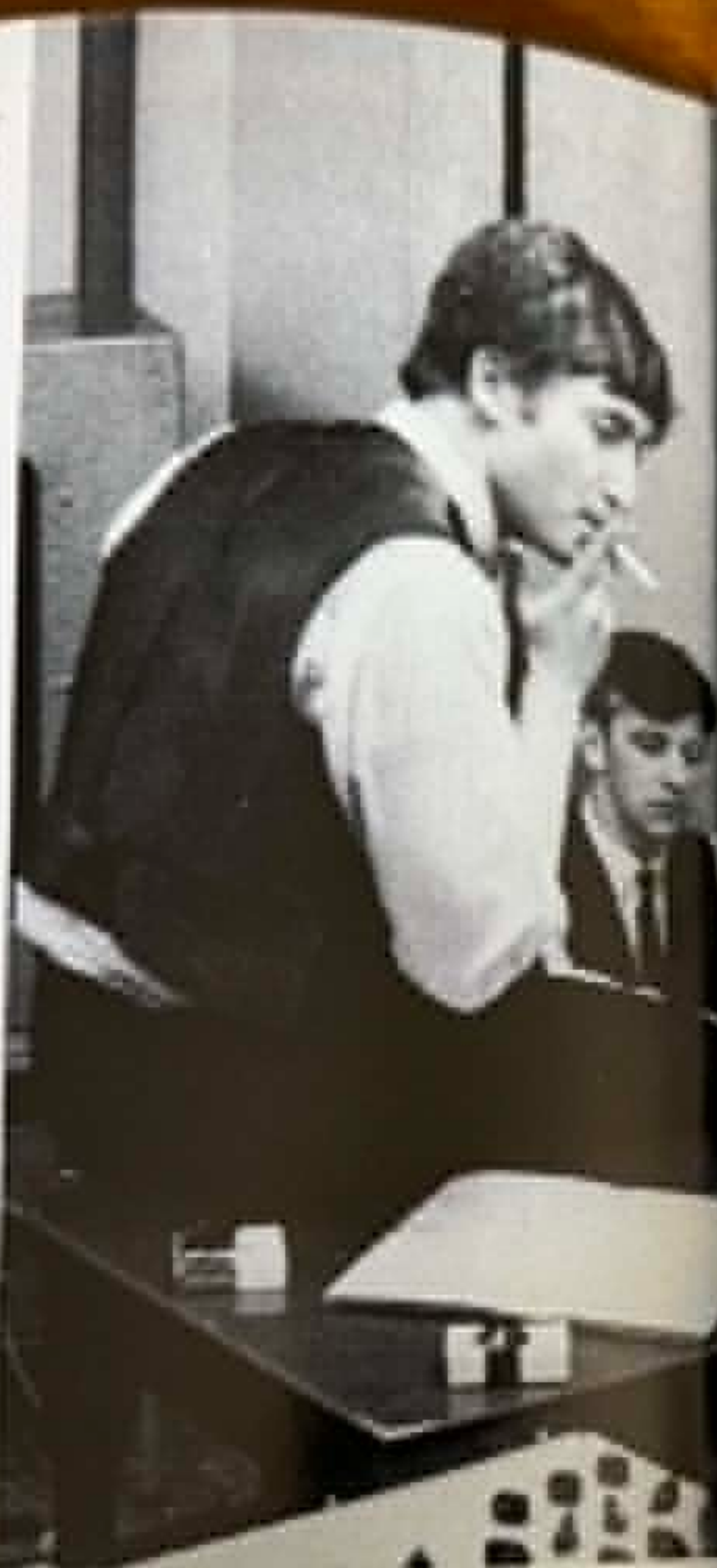


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to exert a bit of pressure on them from the sales side — not the sort of situation which would have endeared a new group to my A & R manager of the time. They liked their new artists to come via Larry Pines, Peter Gornley, or one of the other big managers around at the time, and preferably with some chance of exposure on television or radio. But there was one other indication of what EMI and George Martin thought of "Love Me Do" when it was first released.

The company had a plugged system. If you got the toy plug — I believe it was



Living in the early 1970s, George Bush is already pleased with the way things are.

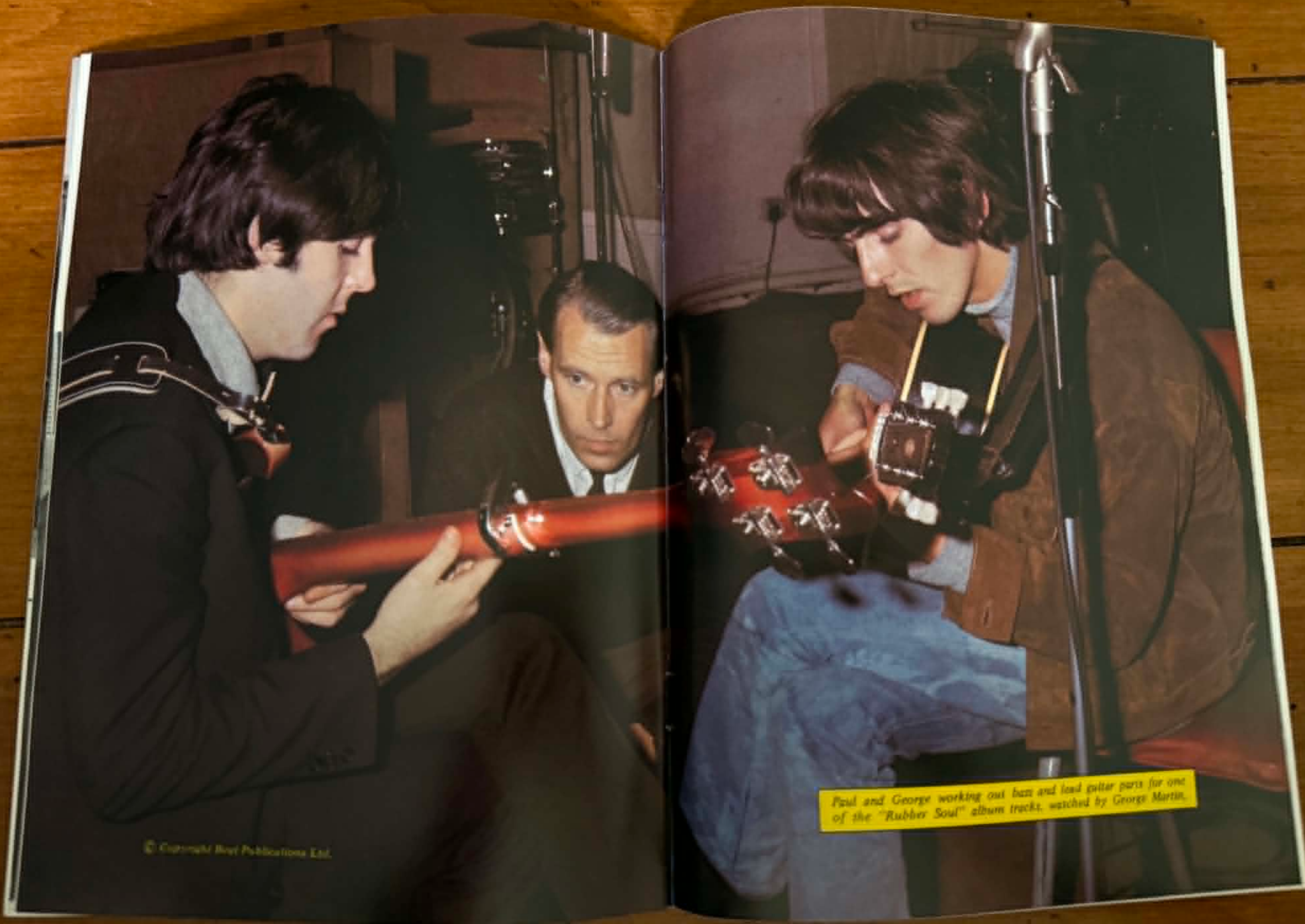


called A2, awarded only to stars like Cliff Richard and Frank Ifield after they had had a big hit — your new record would receive up to seven plays a week on EMI's own Radio Luxembourg programmes at a time when Luxembourg was a very powerful playing medium for pop records. The lowest plug, R2, actually meant no plays at all. The Beatles' first record received a fairly low rating, two plays a week for three weeks.

No one can say what would have happened if Eban had given up the struggle after two or three months of hard digging around round

companies. Would the Beatles have stayed together without a recording contract? Would another more influential manager finally have stepped in? Would Brian perhaps have used his money to make some more recordings? No one will ever know.

Certainly the persistence and effort he put into selling the Beatles is something which was actually quite foreign to his rather dry and retiring nature, and must earn him the thanks of every person who admires the Beatles' music today.



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Paul and George working out bass and lead guitar parts for one of the "Rubber Soul" album tracks, watched by George Martin.

BEATLES '82

A DIARY OF RECENT NEWS AND EVENTS

NEW BEATLES SINGLE FROM DECCA TAPES

Audiofidelity Enterprises have pulled a three-track single from the Decca Tapes. Released on October 29th (cat. no. AFS 1) in a picture bag, the A-side contains "Searchin'", while "Money" and "Till There Was You" occupy the flip. Although issued during the current mini-revival of Beatlemania, the record is unlikely to achieve chart status, but it will no doubt prove a necessary purchase for the avid collector.

NEW YOKO RELEASES — BUT IS JOHN ALSO FEATURED?

As a result of Yoko's new long-term worldwide recording contract with PolyGram, Polydor (U.K.) released her new single "My Man", backed with "Let The Tears Dry", on November 26th (POSP 541) in a Bob Gruen-photographed picture bag. Her new album, "It's All Right" (POLO 8073), is still scheduled for an early December U.K. release.

At our pretime Polydor were unable to confirm or deny the recent rumours that some of the tracks on the new album feature John's vocals, but it is likely that all will have been revealed by the time you read this. Polydor also denied knowledge of rumours emanating from the U.S.A. that John and Yoko's "Milk And Honey" tapes — the unused songs from the "Double Fantasy" sessions — are being lined up for release there next March. We'll let you know the moment we get any more information on this one.

SWEDISH LIMITED EDITION COLLECTOR'S ITEM

As predicted in the August issue, the Swedish branch of Polydor have just lined up an interesting new release. It is a 6-track EP featuring both the German and English intro'd versions of "My Bonnie" (the latter reportedly in true stereo for the first time), the first version of "Sweet Georgia Brown" (with original lyrics), Ringo's 1977 B-side only track "Just A Dream", "Badge" by Cream (which George co-wrote and plays rhythm guitar on) and "Giddy", Paul's 1977 giveaway composition to Roger Daltrey.

Polydor are only pressing a preliminary 500 copies of the disc (2230 114) and they will not be available through Swedish retailers, only directly from Staffan Olander, the brains behind the idea. Interested British Beatles fans can obtain a copy of the EP by sending a banker's cheque or International Money Order for £2.50 plus either 50p or an IRC for postage directly to Staffan at Box 4, S-240 17 Sodra Sandby, Sweden.

CARL PERKINS/PAUL McCARTNEY DUET SET FOR RELEASE

Word from the U.S.A. indicates that the next single to be released there by Carl Perkins will be "Old Friend", a Perkins-McCartney duet unreleased from Paul's "Tug Of War" sessions. Carl is currently unattached to any British label, but no doubt a one-off deal would be arranged should the track become available.

LATEST NEWS

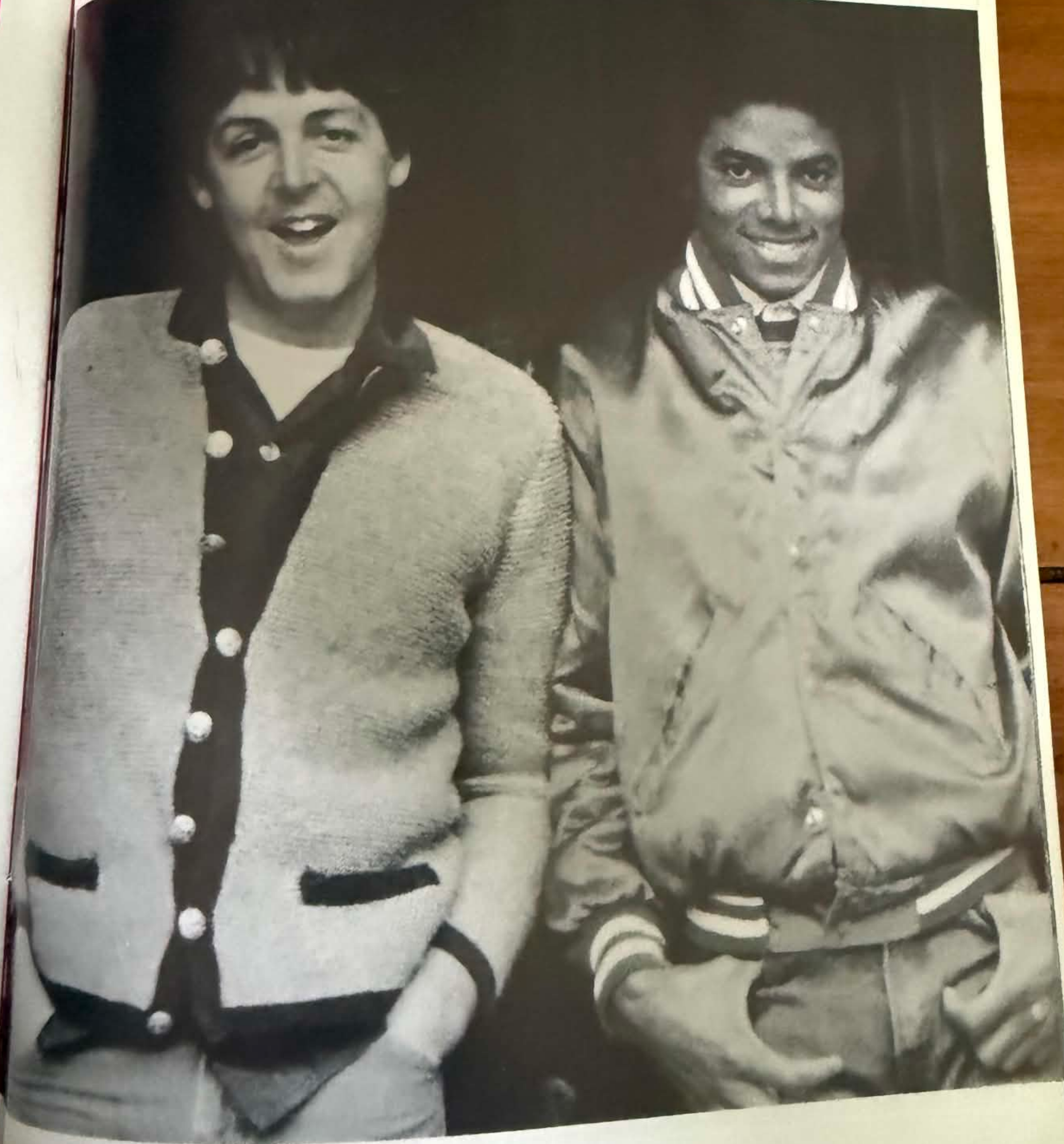
Paul's latest head given a budget of MPL are keeping the movie could

Paul McCartney Michael's songs

LATEST NEWS ABOUT PAUL'S FEATURE FILM

Paul's latest headline-grabbing exploit, his film "Give My Regards To Broad Street", has been given a budget of £1,500,000 and is currently being shot on location in and around London. MPL are keeping further production details hush-hush at present although I understand that the movie could well be premiered before next summer.

Paul McCartney and Michael Jackson, currently riding high in the charts at the moment with one of Michael's songs, "The Girl Is Mine". Diana Ross is the next black artist rumoured to be working with Paul.



ANOTHER RINGO PERFORMANCE NOW ON VIDEO

Following on from "That'll Be The Day" and, more recently, "Seestate", another of Ringo's acting roles, in "The Magic Christian", has been issued on video. Videoform Pictures released the 95-minute cassette in all three major formats (VHS/Beta/V2000) on October 29th (no. MGS 8).

Prospective purchasers of George's "Concert For Bangla Desh" video cassette (also featuring Ringo, of course) which Thorn EMI planned to release on October 4th are still being kept waiting for their goods. Contractual problems are causing the delay.

THE BEATLES AT THE BEEB IN PAPERBACK

November 30th saw the publication, by BBC Publications, of "The Beatles At The Beeb: The Story Of Their Radio Career 1962-1965", a fascinating new paperback (price £2.25) by Radio One producer Kevin Howlett. The main text of the book is divided into three categories: (1) the script of the "Beatles At The Beeb" radio programme, including transcripts of various interviews; (2) a detailed analysis of all the songs broadcast in the Beatles' 52 specially-recorded BBC studio sessions; and (3) a Beatles 'date chart' from 1962-65, giving session details, recording venues etc.

The book will also contain 40 illustrations, some previously unpublished. It should prove interesting to compare the book with my own similar exhaustive researches, published here in the Beatles Book in March, April and June 1980 (Nos. 47, 48 and 50). Poor Kevin, who did most of his research earlier this year, not for the book but for the radio programme, actually spent several months painstakingly poring over miles of microfilm before belatedly discovering that it had all been done before by yours truly!

To promote the book, the BBC are to keep their promise of re-broadcasting the two-hour "Beatles At The Beeb" radio programme on their VHF frequency. It will go out on December 27th on Radio One/Two. Some parts of the programme will differ from the original as several new songs have been inserted including, for example, excellent quality tapes of "Nothin' Shakin' (But The Leaves On The Trees)" and "So How Come (No One Loves Me)".

PAUL'S MPL COMPANY RELEASE CIMARONS 12"

For those who like to keep their collections intact, MPL, via Safari Records, have also released a 12" picture disc (SAFE LX 49) of the Cimarons "Big Girls Don't Cry" single. The promo film for the single, also produced by MPL, has been screened twice on U.K. television. The full-length video of the Cimarons' February gig at the Fair Deal, Brixton, which Paul helped on in the cutting rooms, is due to be syndicated around ITV stations in the near future.

RUPERT FILM NEARING COMPLETION

Work on the Rupert Bear animated film is progressing steadily and it should be ready for release in late 1983. As well as writing 14 new songs for the soundtrack (not all of which will be used), Paul also wrote the script with Geoff Dunbar, the award-winning British animator.

MORE SUCCESSFUL SECOND TIME AROUND

No sooner had EMI released their "20 Greatest Hits" Beatles compilation, the cover of which boldly states that the highest chart position ever attained by "Love Me Do" was No. 17 back in 1962, than the reissue leapt up to No. 4 in the singles chart dated October 30th 1982!

This picture of John was taken in December 1980 as part of his final photo session for "Rolling Stone" magazine. Like the rest of the shots used on the new compilation LP, it was taken inside the Dakota.

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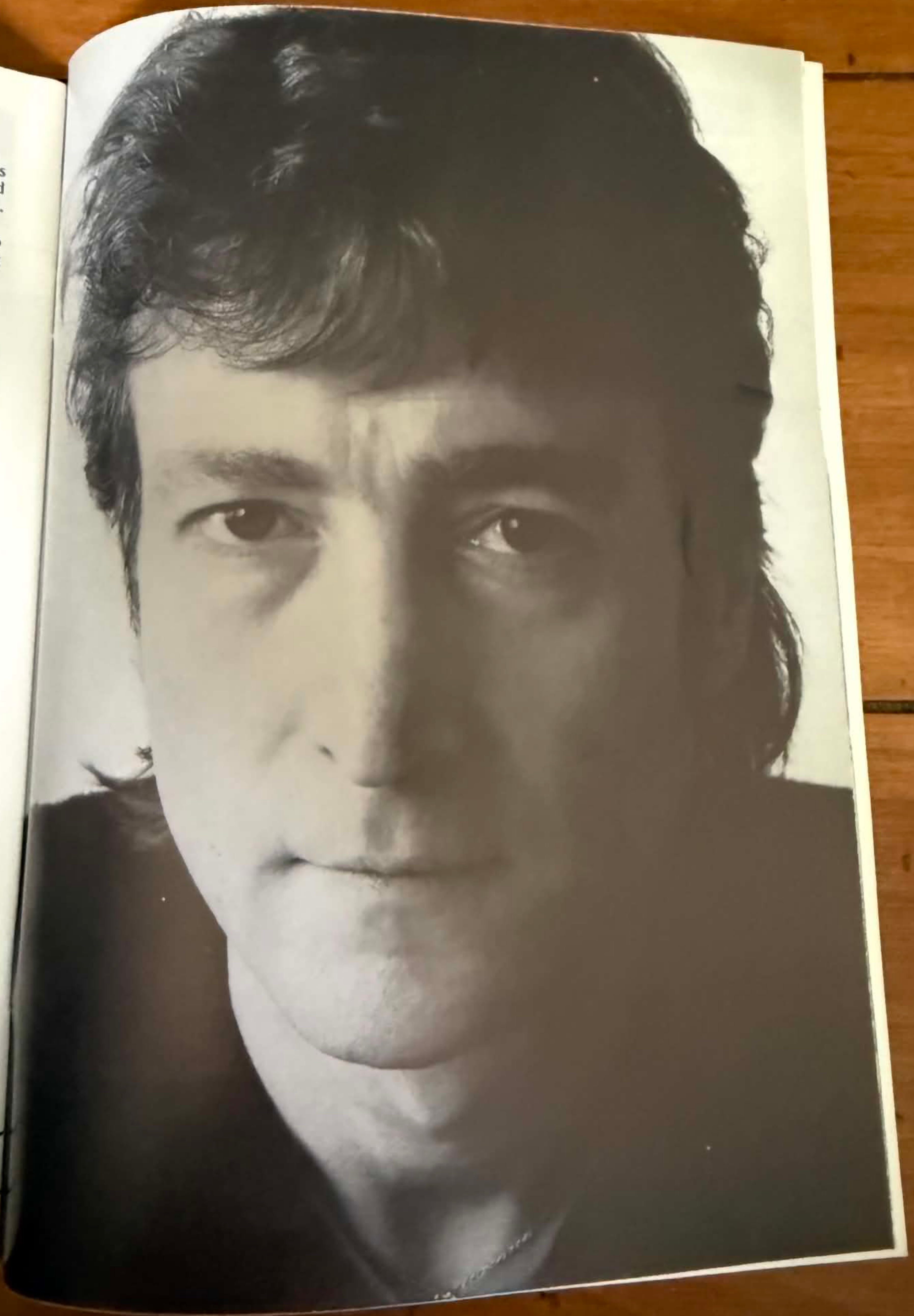
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APPLE/MGM VIDEO CASE RESOLVED OUT OF COURT

Shortly after the new MGM/UA video 'rockumentary', "The Complete Beatles", was released in the U.S.A., Neil Aspinall, acting on behalf of Apple Corps Ltd., filed a restraining order with a New York federal judge, preventing MGM/UA from the 'commercial exploitation' of the "Beatles" trade name and logo. The case was settled out of court a week later when MGM/UA agreed to pay Apple an undisclosed sum of royalties. The court order did not affect the scheduled British release of the cassette which went ahead as planned at the end of October.

BEATLES PORTRAITS TO BE PUBLISHED

Dezo Hoffman's new Beatles photograph portfolio "With The Beatles" is due to be published by Omnibus Press on December 3rd in trade softback, price £4.95.

PAUL'S NEW ALBUM SCHEDULED FOR NEW YEAR

Paul's next LP, titled either "Hug Fo' Love" or "Tug Of War II", depending on your source of information, is now due for release in late January or early February next year.



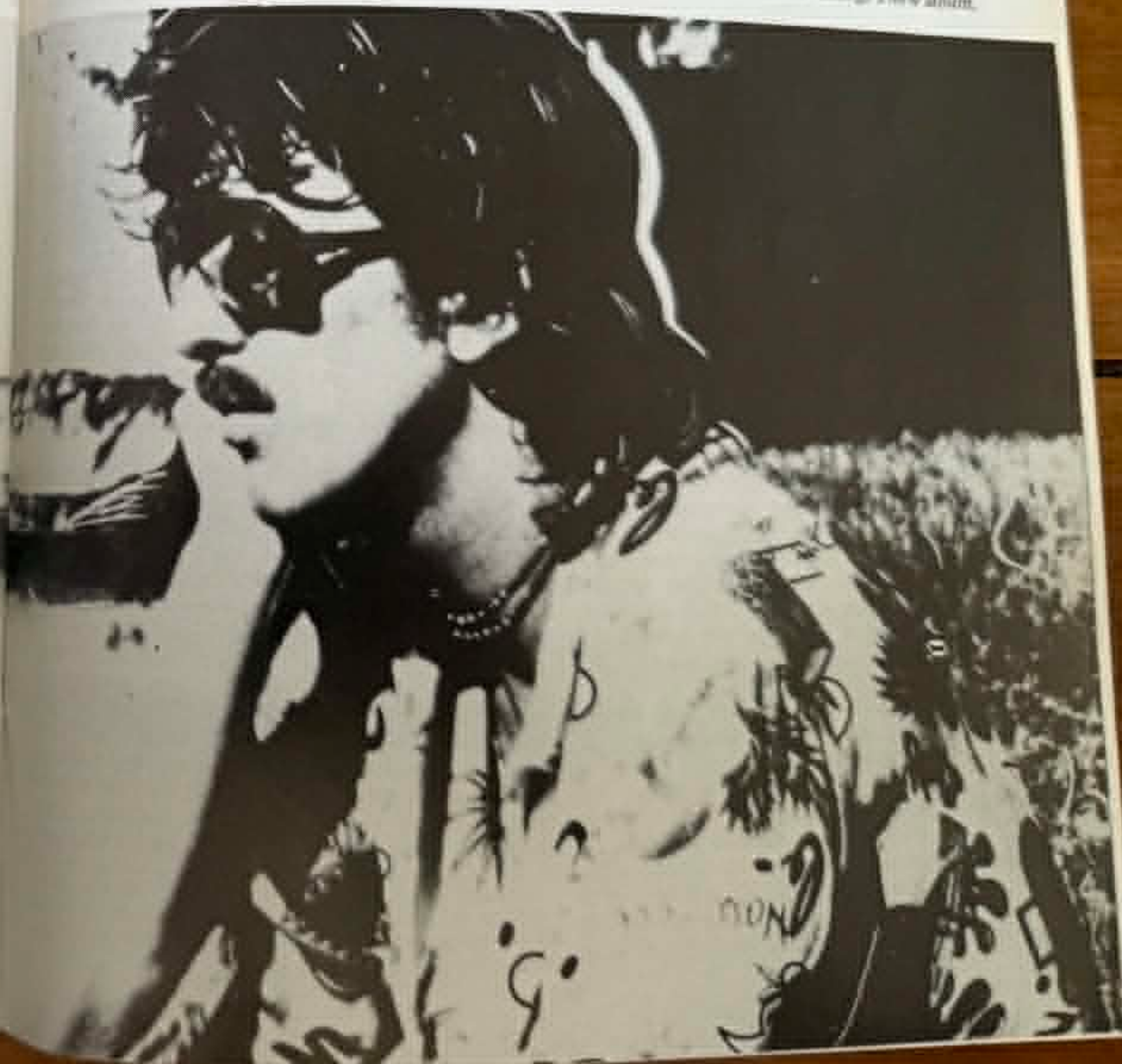
BEATLES AUTHORS QUEUE UP TO BE PUBLISHED I

Close scrutiny of Bill Harry's "Who's Who" book reveals that several more unlikely authors are currently writing their Beatle memoirs, including Peter Brown, Dick Rowe ("The Man Who Turned Down The Beatles"), ex-Cavern bouncer Paddy Delaney ("The Best Of Cellars") and Sam Leach/Dick Matthews.

SCHOLARSHIP AWARDED IN MEMORY OF JOHN LENNON

George Martin was on hand to present a cheque for £2000 to the recipient of the first 'John Lennon Scholarship' at Surrey University on November 13th. The scholarship, given by the Performing Rights Society, was awarded to a Scottish student, 23-year-old David Wilson. The purposes of the award, which will be presented annually, are to encourage the study of recording techniques.

A very unusual promotional picture, with obvious artistic additions, issued to promote George's new album.

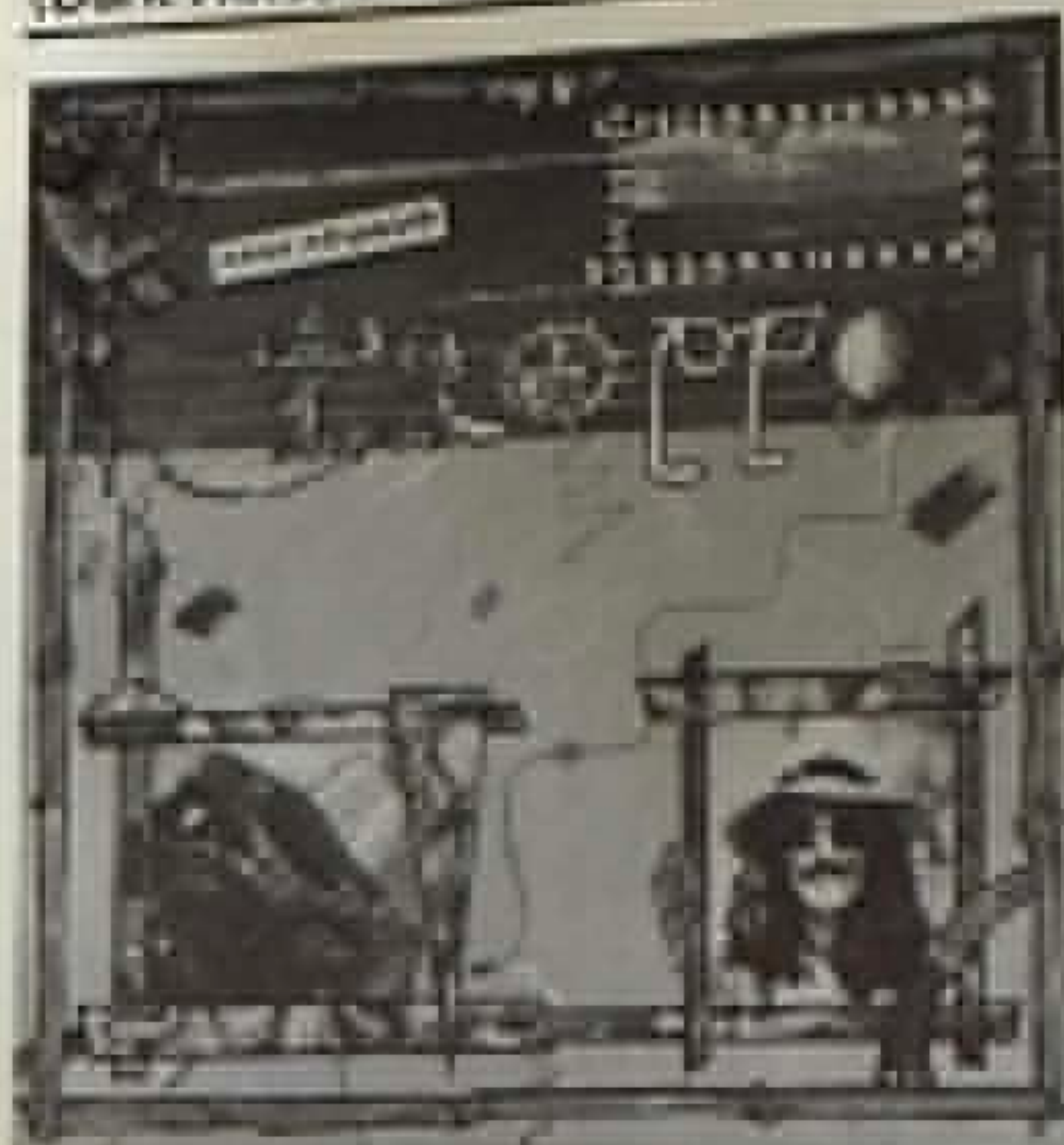


REVIEWS



ALBUMS

GEORGE HARRISON:
"Gone Troppo"
 (Dark Horse 923734-1)



The first thing that hits you about George's new album, "Gone Troppo", is the incredible sleeve design: very modern and very mind-boggling. As if the outer sleeve is not crazy enough with its surrealist tropical scene, George then presents us with a Python-esque inner sleeve featuring the song lyrics and instructions on how to make cement! But on to the music....

"Gone Troppo" is George's first release since the excellent "Somewhere In England" last June, and the more I listen to it the more I am convinced that George's music has continued to improve, and here he presents us with one of his finest albums to date. It strongly emphasises Harrison's musical skills and his great versatility on the guitar, not to mention his talent for producing memorable melodies. His voice is no longer thin and weak

as it was on "Dark Horse" and "Extra Texture", but rich and warm, excellently complemented by his own harmonies.

The set kicks off with the current single, "Wake Up My Love", featuring a very prominent bass line (played by George) and a typically strong melody. The vocals are some of his most powerful for years and the use of synthesizers and crisp string machine riffs give the song a really modern feel. "That's The Way It Goes" is an example of George's knack for heart-tugging melodies. Again with prominent strings and harmonies, this track would make a nice follow-up single. Incidentally, the bass on this track and in fact throughout most of the LP is played by Herbie Flowers, who must be complimented on his playing. Willie Greene provides an astonishingly low bass voice which really sounds as if he is singing down in his boots.

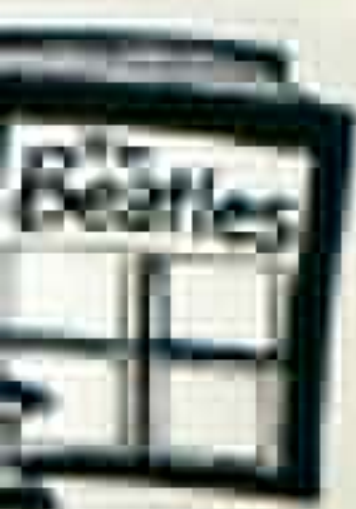
DOO-WOP

Greene is also featured on the next track, the 1981 doo-wop song, "I Really Love You", and although George seems to be rather subdued beneath the other vocalists (Bobby King, Flee Pena and Willie Greene) this track really stands out as a fine example of Harrison's talent to take a cover version and make it his own.

The next piece, "Greece", is an instrumental track featuring some very welcome guitar work from George. "Greece" really shows what a gifted musician George is, and the keyboards played by Mike Moran and old friend Billy Preston complement the guitars and give depth to the melody.

On the title track, "Gone Troppo", which closes the first side, George again proves his versatility by playing not only guitars but also marimba and jal-tarang (no, don't ask me what it is!). He is accompanied by various percussive instruments played by associate-producer Ray Cooper and Jim Keltner, who has been featured on many albums by George.

Although this shot was clearly taken at the same time as the one on page 3, it might have been better if we had labelled this one "Before the session" and the earlier one "After the session"!



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John and Ringo. The atmosphere of the song really sums up images of a tropical island scene, with such nonsense lyrics as "Night life, counting de fruit bat" and "Brown skin and very a peeling". Gone troppo indeed! Again the guitar work is exquisite and the backing vocals are provided by Vicki Brown, wife of Joe, who is also featured on the album.

At this point I would like to mention George's lyrics. Often he has been accused of preaching sermons and delivering heavy religion in his work. This may well have been true in the past, but certainly not on his superb recent albums. However, George's more spiritual lyrics often add a great warmth to songs. For proof of this, listen to "Beautiful Girl", "Dear One", "Dark Sweet Lady", "Life Itself" and (from the new album) "Unknown Delight". Need I say more?

BEST

Moving on to the second side of "Gone Troppo", we find what I reckon is the best cut on the album, "Mystical One". The beautiful melody is carried by a mandolin duet by George and Joe Brown. The ringing quality of these instruments makes the perfect backdrop for the ever-popular Harrison slide guitar.

Procol Harum's Gary Brooker and Neil Larsen provide the keyboards for the great "Unknown Delight" (for Olivia?) and Willie Weeks takes over on bass from Herbie Flowers. George delivers more sliding guitar and his really warm voice carries the lovely lyrics and melody. Unfortunately, "Baby Don't Run Away" and the final track, "Circles", are two of the weaker songs on the album. The former, with Billy Preston and Rodina Sloan on backing vocals, is only notable for its complete lack of guitars. Even the bass, played by Mike Moran, comes courtesy of a synthesiser. The latter shows George in a philosophical mood, with a rather plain melody and weak lyrics.

SUPERB

However, sandwiched between these two tracks is a superb song, previously only heard in the "Time Bandits" movie. "Dream Away" would make an excellent Christmas single because of the singalong chorus and fantasy lyrics. It seems doubtful, however, that WEA will release another single so soon after "Wake Up My Love". Maybe in time for Easter!

So there you have it: undoubtedly one of the best George Harrison albums of recent years, oozing with warmth, humour and some of the best instrumental work to be found on vinyl. In George's own words, "Check it out!"

JOHN LENNON: "The John Lennon Collection" (EMI EMTV 37)



In perfect time for Christmas, EMI have released "The John Lennon Collection", an album that contains seventeen tracks, recorded between 1969 and 1980, which are no doubt most people's idea of the "Best Of John Lennon". Arguments about the track listing of an album like this are pointless. "The John Lennon Collection" has obviously been designed for everyone who wants just one album of Lennon material, containing all the tracks they know best and hear most often on the radio. Almost all of John's British singles are included, from "Give Peace A Chance" to the latest release, "Love", while "Jealous Guy" obviously gets its place after Roxy Music's great success with the song last year.

Besides the expected EMI recordings, this compilation also includes six of John's compositions from the "Double Fantasy" — all of them, in fact, except for "Clean Up Time". It's surprising that Geffen Records allowed quite so many of their tracks to be included, as this will obviously kill off most sales of the John and Yoko album; but perhaps they reckoned that their share of the huge potential market for this album would do them more good than the steady sales for "Double Fantasy"!

John's only official British single release that isn't included on this album is "Cold Turkey" from 1969. That omission is a fair indication that the purpose of the album is to provide pleasant listening rather than act as

a documentary of John's career. "Cold Turkey's" tale of drug withdrawal wouldn't sound quite as suitable on Christmas morning as "Love", "Happy Xmas" or "Imagine".

A word finally about the packaging. For an advertised album, the cover and inner sleeve are great. Both front, back and inside photos were taken by Annie Leibovitz of those *Rolling Stone* magazine during John's final studio sessions in December 1980. All in excellent quality colour, and add much to the appeal of the album. Finally, the inner sleeve also contains the full lyrics to every song — and I still reckon they've got the first one wrong to "Happy Xmas" wrong, just like my dad on "Shaved Fish".

"The John Lennon Collection" will obviously appeal more to the casual buyer than to the keen Beatles fan, who probably already has every track included here. But if you're getting a little worn, then treat yourself to a copy of this compilation — and make a great Christmas present too!

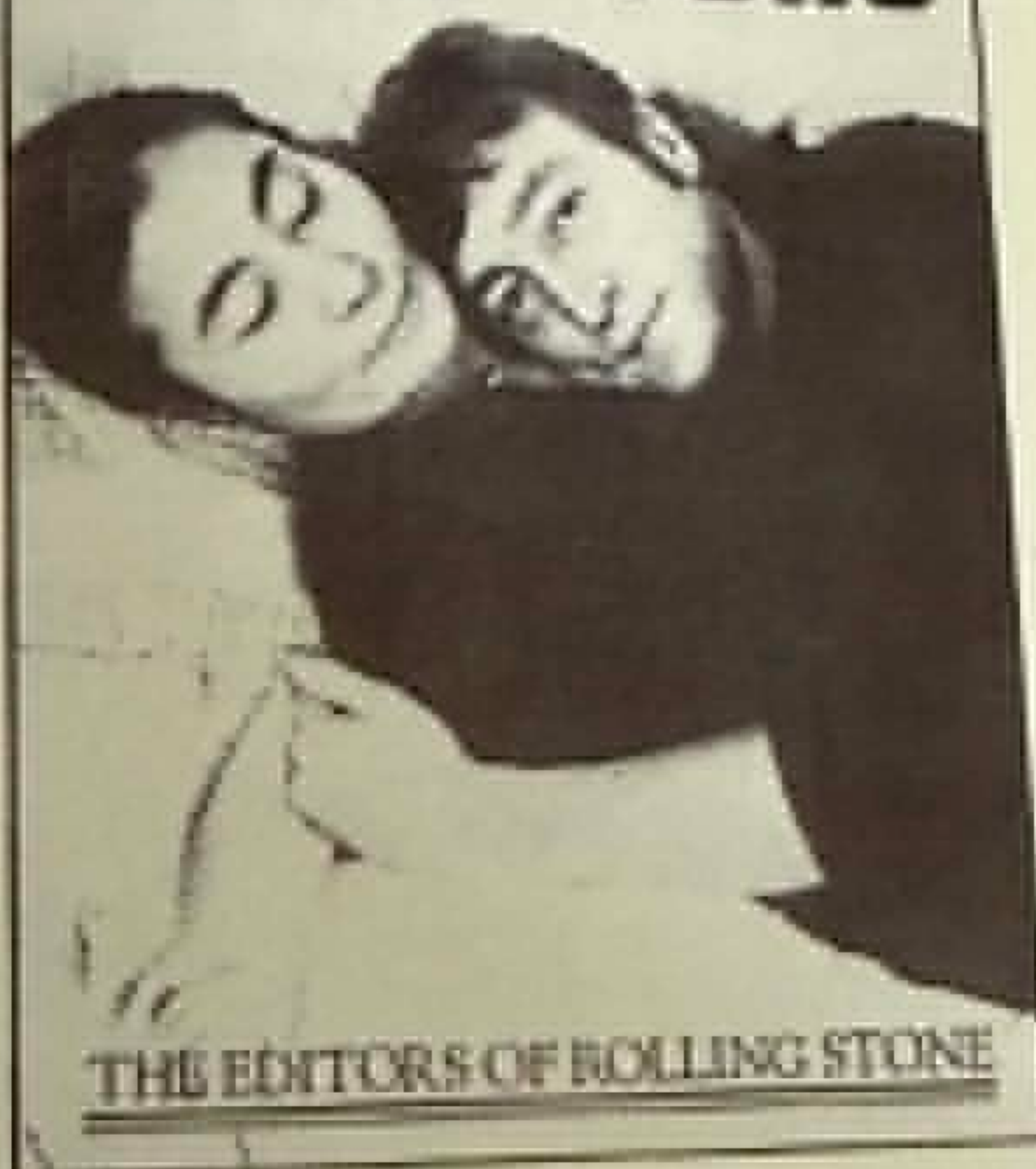
BOOKS

There are several new books about the Beatles which are worth looking out for in March. "The Ballad Of John And Yoko" (Michael Joseph, £6.95) is a collection of notes and interviews by the editors of the famous magazine "Rolling Stone", who had close contact with John and Yoko from 1967, when the mag started, to 1980, when the magazine arranged the photo session that produced the shots used on the new Lennon compilation. Several more marvellous pictures appear in this volume, together with some fascinating photos of John and Yoko covering their entire lives. The text of the book is a mixture of new material and reprinted articles and interviews. John gave many of his most interesting interviews to "Rolling Stone", and they are all included here. The magazine published a very good tribute issue to John at the start of 1981, but unfortunately few copies of that were available in Britain, so the reprinted features from it are very welcome. Last but not least, there are some fascinating pieces placing John and Yoko's life and work together in perspective. "The Ballad Of John And Yoko" is an excellent publication, and is highly recommended. Look out particularly for "The Private Years", the chapter that deals with the years 1976-1980, as it contains much fresh and startling information!

Jeff Russell's "The Beatles Album File" (Bantam, £4.95) is excellently presented, with a nice colour cover; but it contains little information that keen fans won't already

know about. Basically the book covers the Beatles' recordings as they appeared on LP, with (often wrong) listings of who played what on each track, together with the author's comments. The book rounds off with a complete Beatles discography. Russell has lots of opportunity to make his own opinions heard, and he comes up with some very strange ideas, such as that the Beatles wrote "Blowbirds Over The Mountain" for the Beach Boys. They certainly didn't! He also has some very peculiar things to say about "Why Don't We Do It In The Road" and "Oh Darling".

THE BALLAD OF JOHN AND YOKO



THE EDITORS OF ROLLING STONE

Anyone wanting a straightforward Beatles' discography would do better to stick with Neville Stannard's "The Long And Winding Road", despite its mistakes, or preferably Castleman and Podrazik's "All Together Now" and "The Beatles Again".

We've mentioned "The Beatles At The Beeb" in our 'Beatles '82' section this month, and that is in the shops now. Two more 20th anniversary magazines have come to our attention: Bill Harry's "Beatles Anniversary" (95p) is excellent with some good colour photos, interesting articles and a quiz; but "The 20th Year Souvenir" (£1.50) is appalling with some of the worst colour photographs of the Beatles and articles I've ever seen!

The

Beatles

DEC. 1982

BOOK



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